

angles

WOMEN WORKING IN FILM & VIDEO

SPRING/SUMMER, 1992

VOLUME 1, NUMBER 3

When I looked at sex education films, I found the approaches to explaining sexuality to boys and girls were very different. In most cases, sexual pleasure was explained to the boys. Sexuality was not discussed in the films for girls. So I realized there was a big void. Most people I know didn't get any guidance.

Cathy Cook, filmmaker

We're glad you asked

When filmmaker Cathy Cook was growing up "nice" girls didn't talk about sex. They learned about reproduction in health class, but pleasure was another matter. Remembering her own discovery of sexual feelings, Cook wondered what other women's experiences had been. Puzzled and motivated by the silence surrounding the subject, she began to ask women to share their childhood memories of sexual awakenings. In her entertaining experimental film, "The Match That Started My Fire," women recall how and when they were first turned on. Cook talks about this lively, humorous collection of stories and women's sexuality in an interview on page 10.

After years of watching movies and television shows that narrowly define women's sexuality — it still pretty much comes down to good girl/bad girl — it's great to see works such as Cook's in which women speak for themselves. We've put together a brief list of other films and videos on page 11 that offer moments of illumination on women's sexuality. We welcome further suggestions from our readers.

Cook reports that after reading in *Angles* (Fall, 1991) about New Film/New City, an independent film program in Seattle, she contacted Janice Findley who runs the program. Findley subsequently exhibited Cook's "The Match That Started My Fire."

We've heard from other filmmakers and distributors who made contact with each other through *Angles*, and a teacher in Nebraska called to say she used the quote from Zeinabu irene Davis on our last cover as a starting point for class discussion on media accessibility. These are the kinds of connections we hoped for. We encourage readers to keep sending us news and story ideas as we continue to build a network.

Editor

ELFRIEDA M. ABBE

Associate Editor

GRETCHEN
ELSNER-SOMMER

Regional Editors

JILL PETZALL
St. Louis

HARRIET ROBBINS

Los Angeles

Contributing Editor

PEG MASTERSON

Copy Editor

DAN SARGEANT

Angles recognizes the innovative and important contribution women have made and continue to make in the field of film and video. We are committed to bringing readers information and news about the diverse body of work being created by women from all ethnic, cultural and socio/economic backgrounds. We cover women working in film and video at all levels — from directing to producing to distributing, exhibiting and programming.

ANGLES, Volume 1, Number 3. Published quarterly. Copyright 1992. Subscriptions, \$15/year, U.S.; \$17, Canada; and \$19 elsewhere. *Angles* is listed in the Film Literature Index. Send subscriptions, news, editorial business or manuscripts (with a self-addressed stamped envelope) to: *Angles*, P.O. Box 11916, Milwaukee, WI 53211. 414/963-8951.

●**Michelle Parkerson**, the director/producer of several independent documentaries — “But Then She’s Betty Carter,” “Storme: The Lady of the Jewel Box,” “Gotta Make This Journey: Sweet Honey in the Rock,” and a work in progress, “The Audre Lorde Project” — was at Northwestern University this spring as a visiting assistant professor.

Northwestern University students were fortunate to be in either her African-American Women Director’s class or her documentary production course. Parkerson not only brought to the Evanston campus her knowledge, experience and expertise in the field of visual communications but also the works of many other African-American women highly under-represented on American campuses. Yvonne Welbon, Michelle Crenshaw and Zeinabu irene Davis are local, independent filmmakers who represent different areas of accomplishment. Each of these women spoke to Parkerson’s class and showed their work. This gave the students a sense of the work being done by African-American women.

The Van Zelst Research Chair in Communications at Northwestern University was responsible for Parkerson’s quarter on campus. It also allowed **Michelle Citron**, associate professor at Northwestern, to take a year off for research. Citron, who is well known in the independent community for her early documentary work, was able to complete a script in her research year.

●**Women in the Director’s Chair** is bringing its 1992 International Women’s Film and Video Festival to women in federal and state prisons. A package of 10 works was sent to the women’s unit at the federal prison in Marianna, Florida. This work was screened during their Women’s History Month Program.

Three separate programs of works from the festival were screened at Dwight Correctional Unit in Illinois. Dwight is the only prison in Illinois made up of only women inmates. “(In) Visible Women” by Marina Alvarez and Ellen Spiro was the main work shown at one of the Dwight screenings. This video tells the story of three women who are PWA’s (People With AIDS) and leaders in their communities. Jeannie Pejko, one of the subjects of the tape, was present at the screening to talk with the women about AIDS concerns at the prison. Pejko is a former prisoner of Dwight. She engaged in lively discussions with the women on the subject of prevention of and protection from the HIV virus. This subject is not addressed or recognized by the prison authorities but highly relevant to the women’s lives.

Another festival screening at Dwight included a variety of short works.

In May, Women in the Director’s Chair traveled to Dwight again. Michelle Parkerson and Zeinabu irene Davis were present to screen their short works and discuss them. Parkerson’s “Storme: The Lady of the Jewel Box” and Davis’ “Cycles” were screened.

Women in the Director’s Chair is offering a package of films from its 1992 festival for touring. The package will include films and videos which represent a wide variety of work by women. For more information: Gretchen Elsner-Sommer, program director, 312/281-4988.

●**Silence Elles Tournent: Festival de Films et Videos De Femmes — Montreal** announced that its 1992 festival was canceled because of drastic cuts in funding from the government agencies subsidizing the festival, and the funding agencies’ late response to the festival’s grant applications.

Catherine Piazzon, the program coordinator, writes:

“The reasons they invoke are ill-founded and unjustified. We are said to not have a festival of international scope when 15 countries are represented. These agencies do not recognize our right to have a specific theme. We wanted to have films from South, Central and North Americas. This was interpreted as a reduction in scope. Furthermore, we are accused of showing old films when these were not further back than two years. We receive these answers as the expression of a lack of recognition of our work and of the importance of a women’s film festival.

“Cinema Femmes is nevertheless still alive and has new projects. We are asking of anyone in a position to do so, to support our battle either by a letter or a fax addressed to Cinema Femmes, and that will show that we are not alone in this.” FAX: 514/845-7054. Or write: Cinema Femmes, 445 Rue Saint-Francois-Xavier Bureau 40, Montreal, Quebec, Canada H2Y 2T1.

●**The American Indian Film Commission** in Rapid City, S. Dak., joined with other groups to form a national coalition that will fight racial stereotypes and the casting of non-Indians for Indian roles in movies and TV shows.

The Lakota Film Commission and Registry, the Navajo Broadcasting Services and the American Indian Registry for the Performing Arts in Los Angeles sponsored a meeting in Albuquerque, New Mexico, in April during the Gathering of the Nations Powwow. The group will provide a forum for addressing Indian issues and controversies in entertainment projects. More than 50 other Indian groups have been invited to participate in the coalition.

The commission promotes participation of Indians in films such as “Thunderheart,” concerning conflicts on the Pine Ridge Reservation in

South Dakota. “It was a good film, but Indian people should have participated more,” said Jackie Bissley, vice president of the commission. “It’s still an Indian film from a white perspective.”

●**The 2nd Feminist Media Pool**, a conference for women interested in producing media, will be July 22 through July 26 at Stonehaven Ranch near Austin, Texas. A special topic this year will be “Women of Color in the Media.” There will be some hands-on production, screenings of films and videos, and discussions. For more information: Call Ari Chagoya, 1-800/852-9741.

●**Toronto Women in Film & Television** is seeking new members. TWIFT is a professional group of women involved in all facets of the film and television industry.

The organization recently published “Changing Focus: The Future for Women in the Canadian Film and Television Industry,” a collection of essays by women in the fields of academia, law, journalism and film and television. To order, send \$25 to TWIFT, 150 John St., Suite 219, Toronto, Ontario, Canada M5V 3C3.

●**The International Women’s Day Festival** is seeking donations to help fund its national cablecast of work received from women around the world. Festival organizers write:

“We are asking for your support in our efforts to provide a global perspective and national showcase of women’s voices, talents and ideas.” Send contributions to: Women’s Educational Center, International Women’s Day Video Festival, PO Box 391438, Cambridge, MA 02239.

report

Films from China

We read the following about women filmmakers from the People's Republic of China in *China Screen*, a film quarterly distributed worldwide in English and Chinese.

Dong Kena from the Beijing Film Studios has 20 films to her credit. She concentrates on stories about women from different historical periods and walks of life. Dong spends about two-thirds of her time away from home making films. One of her films, "Ormosia Inn," tells the story of two women who are affected by economic reform in a remote mountain town.

Wang Haowei graduated from the Beijing Film Academy 28 years ago. Her husband Li Chensheng is a cinematographer and works on all her films. "It is easier working with my husband. There's no time limit to discussing the film, and I don't have to worry about my manners," she said.

In her film, "O! Sweet Snow," the railroad brings modern civilization to a remote mountain village and inspires a young woman's adventure.

Shi Shujun started working in a provincial opera workshop. She went to the Shanghai Film Studio in 1975 and worked her way up from logkeeper to assistant director. In 1983, she directed her first film, "The Girl Students Dormitory," which won several international awards. Her husband is a writer, and they have a young daughter. "Real equality between men and women materializes when a woman is no longer cited as being special because of her sex," said Shi.

Her film "Spacious Courtyard," based on the novel by Taiwanese writer Qiong Yao,



'Rambling Rose,' directed by Martha Coolidge, won the best picture award from the Independent Features Project/West.

tells the story of a school teacher who travels to Taiwan from the United States.

Bao Zhifang, a popular and respected director working in the Shanghai Film Studio, said, "It is easier to communicate from the heart when a woman directs a woman's film." She explores social problems, such as extramarital sex and women's sexuality which long have been taboo themes in China. Her recent film, "Golden Fingernails," focuses on the lives and love affairs of five contemporary Chinese women.

The Los Angeles Film Teachers' Association in collaboration with China Film Import and Export Inc. is screening several Chinese films for classroom usage. The first film in the series was "The Last Empress," which chronicles the decline of the imperial family and the fate of women during those years.

For more information: China Film Import & Export Inc., 2500 Wilshire Blvd., Suite 1028, Los Angeles, CA 90057. 213/380-7520. FAX: 213/487-2089.

Other news

The UCLA Film and Television Archive presented a series of programs organized

by Women Make Movies, which is dedicated to the distribution of multicultural films and is now celebrating its 20th anniversary. The series included the following:

"Hidden Faces" (1991) by Claire Hunt and Kim Longinotto. Originally intended as a film about internationally renowned feminist writer Nawal El Saadawi, the film develops into a fascinating portrayal of Egyptian women's lives in Muslim society as Safaa Fathay, a young Egyptian woman living in Paris, returns home to interview the famed writer and activist, but becomes disillusioned with her.

"A Powerful Thang" (1992) by Zeinabu irene Davis. This innovative drama, set in Ohio, traces an African-American couple's search for intimacy and friendship.

"Land Where My Fathers Died" (1991) by Daresha Kyi. In this beautifully shot drama, a New Yorker, Aziza Williams, returns with her boyfriend to her mid-western hometown. When the couple visits her estranged father and irrepressible uncle, their charged encounter is disrupted by the damaging effects of alcoholism. This is a finely crafted piece about fam-

ily dynamics and black masculinity.

"A Place of Rage" (1991) by Pratibha Parmar. This exuberant celebration of African-American women and their achievements features interviews with Angela Davis, June Jordan and Alice Walker, who discuss black power and feminist movements and reassess how women, such as Rosa Parks and Fannie Lou Hamer, revolutionized American society.

"Shoot for Contents" (1991) by Trinh T. Minh-ha. Reflecting on Mao's famous saying, "Let a hundred flowers blossom and a hundred schools of thought contend," Trinh T. Minh-ha's latest film is a unique excursion into the maze of allegorical naming and storytelling in China. The film ponders questions of power and change, politics and culture, as refracted by Tiananmen Square events. It offers at the same time an inquiry into the creative process of filmmaking, intricately layering Chinese popular songs and classical music, the sayings of Mao and Confucius, women's voices and the words of artists, philosophers and cultural workers.

"The Audition" (1990) by Anna Campion. The filmmaker's sister, Jane Cam-

pion, journeys home to New Zealand to audition her one-time actress mother for a small role as a schoolteacher in her film adaptation of Janet Frame's autobiography, "An Angel at My Table." The mother is somewhat resistant to the role, the camera and what she perceives as her daughter's manipulation. The daughter has her own resistance — to her mother's dark vision of the world. This deceptively simple drama reveals nuances of mother/daughter roles.

"The Body Beautiful" (1991) by Ngozi Onwurah. This bold, stunning exploration of a white mother, who undergoes a radical mastectomy, and her black daughter, who embarks on a modeling career, reveals the profound effects of body image and the strain of racial and sexual identity on their charged, intensely loving bond. At the heart of the piece is Onwurah's brave excursion into her mother's scorned sexuality through memory and fantasy.

"Night Cries" (1990) by Tracey Moffatt. On an isolated surreal Australian homestead, a middle-aged Aboriginal woman nurses her dying white mother. The adopted daughter's attentive gestures mask an almost palpable hostility. Their story alludes to the assimilation policy that forced Aboriginal children to be raised in white families.

"Johanna d'Arc of Mongolia" (1989) by Ulrike Ottinger. Ottinger's epic adventure traces a fantastic encounter between two different worlds. Seven western women travelers meet aboard the sumptuous meticulously reconstructed Trans-Siberian Express, a rolling museum of European culture. Lady Windemere, an elegant ethnographer played by Delphine Seyrig, regales a young companion with Mongol myths and lore while other passengers revel in a campy dining car cabaret. Suddenly ambushed by a band of Mongol horsewomen, the company is abducted to the plains of Inner

Mongolia and embark on a fantastic camel ride across the magnificent countryside.

For more information about these films: Women Make Movies, 225 Lafayette St., Suite 206, New York, NY 10012. 212/925-0606. FAX: 212-925-5052.

In other programs, the UCLA Archive screened **Jan Oxenberg's** "Thank You and Good Night," a documentary about death which focuses on Oxenberg and her family during her grandmother's terminal illness and death. Oxenberg attended the screening and discussed the film. The film was shown as part of the Independent Forum, created to promote independent filmmakers.

A retrospective of films written by **Harriet Frank, Jr.** and **Irving Ravetch** was shown at the Archive. The duo wrote "Hud," "The Long Hot Summer," "Murphy's Romance," "Norma Rae" and "Conrack." Frank and Ravetch took questions after the screening.

The annual Independent Spirit Awards presentation, given by the Independent Features Project/West, was held at the Raleigh Studios in Hollywood. Guests included independent producers, major studio and agency personnel and executives from the film industry.

"Rambling Rose," directed by **Martha Coolidge**, won the best picture award, and **Diane Ladd** won best supporting actress for her role in the film. "My Own Private Idaho," directed by **Gus Van Sant** and produced by **Laurie Parker**, won the best screenplay award. **Judy Davis** won best actress for her role in "Impromptu." **Jane Campion's** "Angel at my Table" won for foreign film.

The best director award at the Santa Barbara International Film Festival went to Chinese director **Huang Shugin** for "Woman Demon Human," a look into theater life in China.

— **Harriet Robbins**

f e s t i v a l s

Filmmaker finds

f e s t i v a l s

a

'Slice of Life'

After a screening of a fairly mainstream documentary in a Los Angeles movie theater, I overheard a man say to his companion, "It's not like going to the movies, but I got something out of it anyway." I realized when I attend a good commercial film, I often think, "It's not like going to a festival, but I got something out of it anyway."

Film and video festivals are occasions, far removed from mainstream entertainment, when something unexpected happens. Two of the festivals I attended this past year offered me unusual opportunities to see an enormous range of work that exists nationally in the independent filmmaking community.

The first, the Slice of Life Film and Video Festival, took place last July throughout a 3-day weekend in State College, Penn. The second, the American Film Institute National Video Festival, took place in November in Los Angeles, on the other side of the country and on the other side of the festival spectrum. (This year's Slice of Life Festival was July 10 and 11.) Each festival offered filmmakers valuable forums to experience the public response to our works.

Slice of Life, now in its 9th year, is an intimate and festive occasion. Six pieces are selected out of more than 70 submissions. These works, variations on the documentary form, are screened as a package in Penn State's main auditorium, projected onto a 12-by-15 foot screen (yes, the video too).

The festival publicity reads: "The only showcase devoted entirely to observa-

tional documentaries which depict the special moments of everyday life. We are especially interested in films which use innovative form." The public appetite for new and unusual works was astounding. In just two screenings, more than 1,500 people attended.

The following works were featured:

Lori Peterson's "Mr. Windex," a street documentary that explores the activities and philosophies of the man given this name; Evan Eames' "Final Rest," a portrait of a small family-run suburban funeral home just outside of New York City; Sy Rotter's "The Other Side of Faith," the story of a rescuer and survivor of the Holocaust who chose to act on the moral courage he found; Peter Chechopoulos' "Chicago Subway Musician," a cinema verite-style documentary portrait of a street musician who plays an African drum in the Windy City while trains of commuters whiz by; and David Levitt's "The Keystoners," about a doo-wop group, who began singing together in the late '40s. My video, "November Nine," a personal response to the demolition of the Berlin Wall also was shown.

What made this festival so distinctive was the mix of intimate hospitality on the part of the festival directors and staff, set against the impressive backdrop of hundreds of people who, drawn to the campus for the Central Pennsylvania Festival of the Arts, took the risk to go to the "movies" to watch six independent, somewhat experimental documentaries. The

mental documentaries. The enthusiastic audience response continued in post-screening panel discussions where nearly a hundred people attended, asked informed questions and took a serious interest in the media artists' technical and aesthetic decisions.

The social atmosphere of the festival was conducive to an intellectual and informational exchange between artists, academics and viewers.

I realized that I had stepped into a rare community of filmmakers in the middle of Pennsylvania. Lorna Rasmussen, Ken Thigpen and George Hornbein have committed their professional lives to making subtle and important documentaries — and to making them possible through their Documentary Resource Center. By establishing this festival showcase, they also reach out to the general public to acquaint them, year by year, with real-life stories told via non-traditional, non-commercial methods. The works were selected because they could challenge and reach audiences at the same time.

As a video producer sending works off to festivals all the time, it is always intriguing to find out the issues and criteria that go into the serious decisions of programming a festival. Especially when each festival has a distinct personality.

The American Film Institute National Video Festival was established as an AFI core festival 11 years ago, a counterpart to the AFI Film Festival. Set on the AFI Los Angeles hilltop campus, the atmosphere at this four-day event was both international and personal.

Out of 60 video offerings, highlights included experimental and documentary works from series such as Peter Forgacs' "Private Hungary," "The Elusive Sign: British Avant-Garde," selections from the Whitney Biennial Video Exhibition and 15 separate packages of "New Works" by independent artists from around the world. There was a distinct emphasis

both on the experimental aesthetic and on media criticism itself, resulting in some very disturbing ideas played out in exciting ways.

Thematically, at the AFI Video Festival, judges looked for broad-based subject matter, ethnic diversity and something fresh to say. This freshness is gauged in relation to past programming and the formal boundaries broken in prior years. On the other hand, the criteria implicit at Slice of Life was about unpretentious production values emerging from a distinctive, personal style.

At every festival (no matter how many works are selected) it is clear that a balance of textures, topics and artistic approaches is sought. Often, a fine work may not be included simply because it is too long or too short for an available program slot, or because it does not correspond to the specific programming ethic implicit in every festival.

Pearl Fisher, the AFI Program Coordinator, told me that first she and the other festival judges look for quality. She said she kept asking herself, "Am I enjoying this work?" "How would I view this work if I didn't know who did it?" "This may be an old topic, but does it have a new angle?" "What are the production values here?" At times she said she would want to include a work, not because she herself was crazy about it, but because she thought others would get something out of it.

So perhaps the man in the LA theater did sense after all what independent film- and video-making is all about: getting something out of it. And bringing to audiences ideas and approaches that they would not otherwise see.

— Jill Petzall c.1992.

For more information:
Slice of Life Film Showcase, 106
Boalsburg Pike P.O. Box 909,
Lemont, PA 16851. 814/234-
1954. FAX: 814-234-0939.

American Film Institute
National Video Festival, 2021 N.
Western Ave., Los Angeles, CA
90027. 213/856-7771.



From Camille Billops' "Finding Christa."

What's on P.O.V. this summer?

Finding Christa" by Camille Billops and James Hatch. Week of June 29. In 1961 Billops made a painful decision to put her four-year-old daughter, Christa, up for adoption. In "Finding Christa," Billops is both filmmaker and subject as she tells the story of their separation and ultimate reconciliation.

For more information:
Mom and Pop Productions,
491 Broadway, 7th Floor,
New York, NY 10012.
212/966-3231.

"The Longest Shadow" by Kalina Ivanov. Week of July 6. On Easter morning, 1951, seven years after the fall of Bulgaria to Communist rule, thousands of men disappeared. Among them were both Ivanov's grandfathers. "The Longest Shadow" is a lyrical and personal account of Ivanov's attempts to document the recent tentative steps towards democracy of the country she once fled, and to uncover the long suppressed facts behind her grandfathers' arrests.

For more information:
Ekran Productions, 523 East
14th St., 7G, New York, NY
10009. 212/254-6008.

"Metamorphosis: Man Into Woman" by Lisa Lee-

man. Week of July 13. A reprise of one of P.O.V.'s most popular films, this is a touching, sometimes humorous portrayal of one man's pursuit of his lifelong dream — to become a woman. "Metamorphosis" is a candid, non-sensational journey with 39-year-old Gary as he prepares physically and emotionally for sex-reassignment surgery. As Gary becomes Gabi and begins to act "like a woman," the very essence of what makes us all men and women is seemingly up for debate.

For more information:
Filmmakers Library, 124 East
40th St., New York, NY
10016. 212/808-4980.

"Promise Not to Tell" by Rhea Gavy. Week of July 27. A respected member of a middle-class community is accused by his children of sexual abuse. He denies the charges. Whom do we believe? Gavy uses this gut-wrenching case set in a comfortable suburb of Salt Lake City as a context for a timely re-examination of our attitudes toward the accused and the accuser when sex is part of the equation.

For more information:
Direct Cinema, P.O. Box

"Fast Food Women"

by Anne Lewis Johnson.
Week of Aug. 10. Women in Kentucky, as across the nation, are increasingly applying for jobs frying chicken, making pizzas and flipping burgers for fast food chains. They are not teenagers or college students on summer break. Indeed, they are struggling to support families in communities ravaged by a failing economy.

For more information:
Appalshop Inc., 306 Madison St., Whitesburg, KY 41858. 606/633-0108.

"Takeover" by Pam

Yates and Peter Kinoy.
Week of Aug. 10. "We're dying in the streets — that should be against the law" is the no-holds barred attitude of the homeless men and women who are taking control of their lives and taking over empty houses in this tough, effective film. Shot simultaneously in eight U.S. cities on May 1, 1990.

For more information:
For home video — Skylight Productions, 330 W. 42nd St., 24th Floor, New York, NY 10036. 212/947-5333.
For institutional use — First Run Icarus Films, 153 Waverly Place, New York, NY 10014. 800/876-1710.

"Faith Even to the Fire" by Sylvia Morales and Jean Victor. Week of Aug. 24. A chronicle of the long, difficult journey of three American nuns who find themselves challenging an institution they once wholeheartedly embraced. These women, inspired by the Civil Rights movement and encouraged by the internal reforms of Vatican II, accuse the Catholic Church of racism and sexism.

For more information:
Sylvan Productions, 12034 Washington Place, Los Angeles, CA 90066. 310/391-0070.

A different view of male imagery

In her video "You(r) Sex and Other Stuff," Katherine Hurbis-Cherrier subverts conventional use of phallic imagery to symbolize power by creating non-aggressive visual metaphors for male sexuality.

"You get sick to death of Norman Mailer-esque metaphors — rockets, missiles, firecrackers, guns, knives and sabers," said Hurbis-Cherrier, whose work was inspired by Ellen Bass' poem, "Celebration." The poem places the phallus in a context that stresses function and a revised sexuality rather than power and domination.

"(Bass' imagery) is wonderful, every image is either very sort of organic, relating to things growing, or domestic, relating to settings in the home and intimacy and that sort of thing," said Hurbis-Cherrier. Similarly, her video focuses on a nude man in a domestic setting — waiting for bread to pop out of a toaster, reading, watering flowers, jumping into bed with an off-screen partner and getting dressed. These kinds of shots are intercut with serene images such as bubbles rising against a blue backdrop, time-lapses of flowers opening or bean sprouts growing.

"The video was shown at the American Film Institute's National Video Festival and the Women in Film Festival, both in Los Angeles, and a number of midwestern video festivals. It was also part of 'No More Heroes: Unveiling Masculinity,' a show at Camera Work Gallery in San Francisco.

Hurbis-Cherrier treats the subject with careful aesthetics and humor. She gives the voiceover a mischievous tone, as if reading it with a half smile. "I think the humor is really important just because it's one of the strategies for defusing some of that power."

The videomaker, who teaches video art, theory and history at the University of Michigan, Ann Arbor, said the Mapplethorpe controversy in 1989 was one of the reasons she chose this topic. It raised questions such as: Why is a male nude taboo while a female nude is acceptable? Why does the sight of a penis continue to make us blush while breasts make us stare? "It struck me," she said, "and other people too, that somehow it was the penis that was the center of the incredible NEA censorship business."

Art curator and photographer Barbara de Genevieve would agree. "This double standard — one for female nudes, another for male nudes — has always seemed rather irrational," she wrote in SF Camera Work Quarterly. "But when one considers the circumstances and machinations of power, it begins to make perfect sense. To unveil the penis is to unveil the phallus is to unveil the social construction of masculinity. And *that* is a real taboo." In her attempt to explore this taboo, Hurbis-Cherrier has drawn some criticism.

"People have been sensitive to the idea of *objectivity*, in that the man in the piece is being overly objectified in the same way a woman is often objectified by the mass media. I was criticized for not tying the figure to a face, which I actually do at the end. Drawing parallels to women's objectifi-

cation is impossible, however, because the power differentials between men and women are too different in our society," she said.

But the video begs the question: What if a work focused similarly on female sexual organs? Would people respond differently?

"If I made a piece on a woman's body it would be considered lesbian erotica. I have seen pieces like that, a piece, for example, like Anne Severson's 'Near the Big Chakra.'

"If a man made a similar video piece to mine on female organs — even though we're already surrounded by those representations — there might be outrage because the piece would have a different kind of impact. Since power differentials between men and women are so imbalanced in our society, we have different interpretations of representation. As far as this differential goes, women are always the spectacle and men are the spectator. 'You(r) Sex and Other Stuff' is about changing the direction so that women are the spectators. If the question implies that spectators are bad, I don't see any way to avoid (that)," she said.

—Bettina Fabos

If you would like to contribute to our Readers Forum, send a query or manuscript of 500 words or less with a self-addressed stamped envelope to: Angles, PO Box 11916, Milwaukee, WI 53211.

THE INTERNATIONAL WOMEN'S DAY FESTIVAL is seeking donations to help fund its national cablecast of work received from women around the world. Festival organizers write:

"We are asking for your support in our efforts to provide a global perspective and national showcase of women's voices, talents and ideas." You can send contributions to: Women's Educational Center, International Women's Day Video Festival, PO Box 391438, Cambridge, MA 02239.

Mira Nair: Mixing a potent masala

BY E L F R I E D A M. A B B E

In a key scene from Mira Nair's "Mississippi Masala," the central character, Mina, an Indian woman who was born in Uganda and lives in the American South, describes herself as a masala, a mixture of spices. It's a term that could be applied as well to Nair, who moves easily through many cultures. She was born in India, but has lived and worked in Africa, England and America. Her humorous drama, about an interracial love affair, reflects a sophisticated, cross-cultural perspective on racial matters that is enlightening and refreshing.

The director was born in Orissa, India, in 1957, where she lived for 15 years. After graduating from an Irish Catholic Missionary school in Simla, she attended Delhi University, where she immersed herself in theater. She worked for three years as an actress in the amateur theater company in the city. In 1976, she came to America to pursue her undergraduate work at Harvard University. There she discovered filmmaking.

Her first film, "Jama Masjid Street Journal" (1979), was made as a student thesis at Harvard. It is a personal, visual exploration of the streets of a traditional Muslim community in New Delhi, told from the point of view of a woman carrying a camera instead of wearing the Burkha or veil, belonging there by birth and language, yet separated from it by education and exposure.

"So Far From India" (1982) is the story of an Indian subway newsstand worker in Manhattan and his pregnant wife, who awaits his return in India. When he returns we witness their estrangement from living in worlds apart.

"India Cabaret" (1985) is a portrait of women strippers in a Bombay nightclub, an examination of the contradictions of living in a patriarchal society that uses these "polluted women" even as it ostracizes them.

"Children of a Desired Sex" (1987) explores the dilemma pregnant women confront in India when amniocentesis reveals that the child they are carrying is female. They usually abort, or face oppression for bearing daughters in a society that puts a premium on being male.

Nair is probably best known for "Salaam Bombay!" (1988), which premiered at the Cannes Film Festival, where it won both the Camera d'Or and the Prix du Publique. It was nominated for an Academy Award for the Best Foreign Language film. Though a narrative, this gritty, intense story of children living on the streets in Bombay is filled with a documentarian's attention to detail. She used street children as actors in the film.

The director collaborated with screenwriter Sooni Taraporevala on both "Salaam Bombay!" and "Mississippi Masala."

For the latter, Taraporevala and Nair traveled through the South seeking out Indian families running motels after Nair read about Indian families expelled by Idi Amin from Uganda in 1972. Some had lived in that country for three generations. Many ended up in the American South. "You often have to look very hard to find an American-run motel in these Southern towns," wrote Nair in her press materials.

"I invented this completely fictitious situation: A traditional Indian family who regard Africa as their home, and who have very closely identified with Africans, had been expelled from Uganda in 1972. In Mississippi, 18 years later, their daughter gets involved with an African-American. That relationship, when brought to light, brings about memories of the exodus from Uganda for her family, and creates tensions both within the Indian context, and the African-American one."

In the film she explores the complexities and subtleties of color distinctions.

"Mississippi Masala" is a vibrant love story, rich in multi-cultural detail — music, food, language, clothing, told with great humor and compassion.

Angles spoke to Nair on the telephone just after the film's release. She was leaving the next day to start work in India on her next project about the life of Buddha.

Angles: How did you discover this pocket of Indian culture in the South?

Mira Nair: As an Indian person coming to this country for undergraduate work here, I could very easily move between black and white communities. I felt very much in solidarity with the black community and very much at home. Yet even in my own community there was a consciousness of color where fair was equated with beautiful. In India there are no African-Americans or African communities so you don't grow up with this feeling at all. You're in the majority culture, but there is that consciousness. And I was very intrigued to explore deeper what I call the hierarchy of color, of brown people in the middle of black and white. I came upon the Asian expulsion from Uganda, of people who had lived in Africa for three generations, who one day were asked to leave. It seemed to me a time in history where these (racial) tensions had culminated. I read more about that. And coupled with that I knew about the documentary reality of Indians taking over the motel business in, of all places, the deep South. I felt like this was a trick of history. One more time, Indians in the middle of black and white. So I just put these realities together, created a fiction of love between people from

two communities to see what would happen. That was the process that I followed.

Angles: Was assimilation a problem for the Indians you met in the South?

Nair: I really didn't see that many problems of assimilation. It seemed to me to be more the situation of creating your own island unto yourself. I mean that's what most of the people I met were doing. There were some who were more civically involved in the city, but those were more the city people who had the time and luxury to do that. Otherwise, they were just couples, small families, struggling to keep their business going in as decent a way as possible and raise their families — networking with each other over an Indian holiday or something.

To run a motel is running something on a highway. It's highway culture. It's like a little oasis unto itself. It's not really visible in town. You're not really dealing that much with town folk. You're dealing with a lot of people who come and go. That was what I was dealing with.

Angles: Did you see much interaction between the Indian and black communities?

Nair: Mostly at the level we show in the movie — which was labor. Not really that often in any other way.

Angles: As a woman who moves within several cultures, what aesthetic do you bring to the movie?

Nair: I definitely wanted it to be a masala kind of aesthetic which is a hybrid film on every level — not just the cast, which comes from five different countries, but also the locations, the costumes, the music particularly, the colors, everything represents a layering, a mixing up, a masala.

Angles: Your use of music — African, African-American, Indian, American — is a very strong component of the film. How did you work that out?

Nair: Very personally. It's a combination of Indian sounds my mother sang to me, Delta blues I heard when I was on my travels in the South, and also blues that I loved for a long time, African songs that I knew from being in Kampala, being in Uganda. There's a song over the love scene that a friend heard in a Woolworth's in Nairobi. It's all kinds of songs that just get under my skin. It's completely intuitive choosing. Music is so much a part of evoking another time, a place. I really use that a lot in bringing to mind memory, the memory of Kampala or whatever.

Angles: How is your approach to narrative similar to or different from your documentary work?

Nair: I'm very much coming from a documentary tradition, of really absorbing life as I see it around me. When I say documentary tradition, I mean my inspiration. In terms of the execution of fiction films, it's really quite a different game, you know. Everything was set up from the word go, every car that crosses the frame and every red shirt that appears in the frame. You have to know what you want, and in America, you literally have to hire it and set it up. In Uganda, it's quite different. There's a lot more hanging out on the streets. It's a very different level of liveliness.

I like to make my films as dense as possible. A lot of what you see in the frame I observed in one place or another — the love for the huge American car, the sort of mixed-up costumes that people who are in the middle of cultures wear. Everything is observed from a reality and maybe we heighten it in the movie.

Angles: Were there things that surprised you about the South?

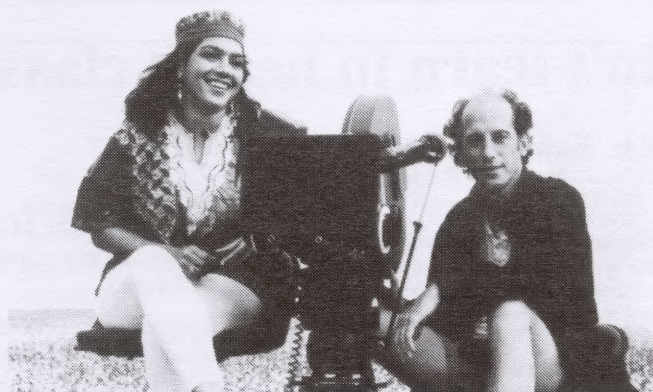
Nair: It really felt like a world unto itself. It felt — particularly Mississippi, more than the Carolinas — rooted in an ancient past,

sort of a history. You feel it there. You know how in America it looks so homogeneous and Mississippi didn't, particularly the smaller towns, which is one of the reasons we choose Greenwood.

It was not at all what I expected, or what we have grown to expect from a lot of American movies, which really focus on white racism. There is a layer here that people are not aware of. That the culture is not all white, it isn't all just a white perspective on racism.

Angles: Are you optimistic about resolving racial issues?

Nair: It would be deadening to say I'm not hopeful, and there is a lot that needs to be done. I think the genocide, and I use that word carefully, on the African-American people here is unlike any that I've known, in terms of stripping away an entire people of their past and their backgrounds completely. The stripping away of history for the African-Americans is really at the root of a lot of dispossession. It's a long history now that has to be overturned in much the way we talk about South Africa. It's not given that gravity because on the surface everything appears to be equal, but it's not.



Mira Nair and cinematographer Ed Lachman on the set of "Mississippi Masala."



What we didn't learn in health class

BY ELFRIDA M. ABBE

Watching Cathy Cook's film, *"The Match That Started My Fire,"* is an exhilarating experience. Listening to women talk about their first sexual feelings is a rush, but what makes this short film even more of a pleasure to watch is Cook's fun with the material. She's having a great time, and one senses the women telling their stories are too.

Some of the stories are familiar — like the woman who loved to climb ropes in her grade school gym class or the woman who remembers teasingly twirling in a full skirt in front of the boys on the playground. Some are quite original. One woman described discovering the childhood pleasure of scratching a strategically located chigger bite.

Cook interviewed dozens of women over the telephone and used the recorded conversations in the soundtrack. This gives the viewer the same sense of wicked pleasure one might have eavesdropping.

The stories are humorous, high-spirited, irreverent, surprising and evocative. She couples them with images that are complementary but not necessarily literal illustrations.

Cook interweaves the sanitized images of 1950s girls sex education films and bathing-beauty contests with a collage of sensuous images — long limbs, exotic underwater creatures, dancing silhouettes. Some images of bondage suggest a darker, more dangerous aspect of sexual fantasy, but for the most part Cook's wry film evokes innocent sexual pleasures.

The real pleasure here is listening to women tell their stories of sexual awakenings in their own words without the oppressive overlay of cultural expectations.

"The Match That Started My Fire" won the grand prize at the Ann Arbor Film Festival and First Prize at the Baltimore International Film Festival. It was one of six American works selected to be screened and discussed at the International Television Screening Conference in Baltimore in May. The film was viewed and discussed by public broadcasting programmers and executives who were looking for innovative works. Cook's other films include *"June Brides"* and *"Bust Up."*

During a breakfast interview near her home in Milwaukee, Wis., Cook discussed her work.

Angles: Is *"The Match That Started My Fire"* the film you started out to make or did it evolve into something different?

Cathy Cook: I became interested in the subject (female sexuality) in college when I did some work with a short educational film, *"Personal Health for Girls."* It was a girls' growing-up film. When I looked at other sex education films I found the approaches to explaining sexuality to boys and girls were very different. These were from the '50s, '60s and '70s. In most cases, sexual pleasure was explained to the boys, and the girls were told what they could and could not do. Sexuality was not discussed in the films for girls. There were some films for boys that actually talked about masturbation, but they did not talk about that with girls. So I realized there was a big void. Most people I know didn't get any guidance. We were brought up to believe sex was a boy's thing. Women didn't talk about it openly.

I started out working generally on how women grow up and what kind of information on etiquette, socializing, dating, sexuality they were getting. But I began to focus on the sexual information. When I told women about what I was doing, they just started telling me these stories of discovering sexual feelings.

Angles: In the film, we never see the women who are telling the stories. Why did you record the conversations over the phone?

Cook: It reminds me how important phone conversations are, how private they are and how important they are to me because I have most of my contact with other people over the phone. So the telephone has an importance to me. It reminds me, too, of girl talk. Like teenagers talking.

Angles: You sense the people telling the stories are enjoying it. Did you hear about any bad experiences?

Cook: There were some stories that were very disturbing. They were somewhat abusive. I chose to select

the more positive stories. Most did not involve a partner. In other words, it's not about having sex for the first time. It's about discovering sexuality, your own sexuality.

Angles: Did you make an effort to get stories from women of different backgrounds?

Cook: Yes, I hope my films are pertinent to all women. One of my concerns is that there has been so much — and I'm not putting this down — but it happens right now that there is a lot of separation of gay and lesbian films. You have the category of women's films and the category of gay and lesbian films. I want to make films that are representative of women no matter what their ethnic background or sexual persuasion or class and that is a sharing of women's perspectives of growing up.

I go to a lot of gay and lesbian film festivals. One thing I notice in comparison to other film festivals is that the films are very strong in the erotic. I felt there weren't that many films out there otherwise that dealt with women's discoveries of the erotic.

Angles: The images in the film usually don't literally illustrate the narrative, but complement it. How did you choose the imagery you did, such as the underwater footage of the stingray.

Cook: I wanted to have images that were not literally connecting with the story line. I was hoping there would be some images that would be a common thread and give the film an overall feel. The underwater footage tells the story of my sexuality without really telling the story. That is I used to go scuba diving, and I also grew up around a lot of water. I think water is terribly sensual. I think underwater is the ultimate in sensuality. It's where I turn into a fish, where I turn into another identity. I am part of the underwater world. I find all creatures are incredibly sensual, the weight of the water and everything else that goes along with it. The feeling I've had swimming underwater is phenomenal. I never feel so free as when I swim. That was the feeling I wanted to put in the film.

Angles: How does the eroticism in your film, which is at times voyeuristic, fit into feminist thinking?

Cook: I didn't always agree with the theorist's point of view — that is, in what I consider to be the old feminist thought of the late 1970s. When I was in school then, I felt there was a new erotic feminism that had not been brought out. That's when I started seeing that a lot of gay and les-

bian films had this erotica. There was a lot of debate about what is pornographic and what is not, where that fine line was. And debate about female pleasure in general. From a feminist perspective that was always very challenging to me. I found myself in conflict with a lot of issues. That was basically what got me started on the exploration of this theme. I think there is an interesting new feminism that's come about that incorporates sexual pleasures and discoveries.

Angles: What kind of response do you get to the film?

Cook: One of the things I was hoping for, and so far it's worked, is that the film triggers a lot of discussion. After I've screened it, a lot of women will tell me their sto-

ries or they'll pick a story and say, "Oh I used to do that." So they start talking about it and it seems to be fun for everybody. The other thing is I've had a lot of men really enjoy it because they actually learn a lot.

Angles: If women were supposedly liberated during the sexual revolution, why are we still finding it so hard to talk about our sexuality?

Cook: Yeah, but who was really having a good time? Who knows how many people felt good about it or later on had to deal with their conscience about it. Was it strictly a revolution for men to get as much sex as they wanted? Were women really discovering their sexuality? I don't

think so. There's a lot of people having to completely restructure their self-respect, to re-group, after what happened to them sexually. Sexual revolution or not, there's still a stigma if a woman is promiscuous — she's a slut. It's still there. It wasn't that different in the '70s. It wasn't that different in the '80s. It's no different in the '90s. Women still don't own their sexual pleasure. That's disturbing to me.

Angles: How do you see your film in the broader context of sexuality and AIDS?

Cook: Somebody else asked me one time if this was an inappropriate film to make because of AIDS. There are a lot of people making AIDS consciousness films and videos. I wanted to open up the fact that we need to talk about different aspects of sexuality. I felt it was a very appropriate time to make a film like this.

Good vibrations

There's a wonderful scene in Anne Wheeler's "Bye Bye Blues" in which two women friends talk about sexual pleasure. The scene is filmed in a warm, golden light as the two women sit in a tub of hot water, sipping wine and enjoying each other's company.

While more and more women media artists are expressing their sexuality in their works, the scene stands out because there are still relatively few such moments that reach mainstream venues. When they do, it's like hearing someone speak your native tongue after being in a foreign country for months.

What follows is a sampling of films we've seen recently, such as Cathy Cook's "The Match That Started My Fire" (see accompanying article),

Continued on page 23

*Joy Rencher helped organize
a network for African-American
women who work in film production*

From pre-med to post-production

B Y P E G M A S T E R S O N

"Women in general have difficulty in pressing through the market, which is predominantly male," said Joy L. Rencher, who founded J.R. Post Production Co., the only African-American-owned film editing and post-production company in Hollywood. "It's pretty tough competition out there, and it's a day to day challenge."

Rencher's company, founded in 1980, offers total post-production services, including film editing, video editing and negative cutting. Other services include syncing dailies, dialogue replacement, track reading, music and sound effects editing.

Rencher, who may be the only woman who runs her own editing business in the Hollywood area, is not part of the white male industry network that fosters so much business. But she and others are forming their own network. She is on the steering committee of REEL Black Women, a four-year-old association of African-American women who work in a variety of areas including producing, editing, directing, casting and technology.

"It's a group started by African-American women who determined their needs and concerns working behind the camera were not being met. We decided to form a non-profit support group to address those needs and concerns and provide networking opportunities," said Rencher. A second goal of the group is to sponsor scholarships for women film students.

Rencher's interest in film dates back to her student days. She first used a Super 8 camera when she was at the University of Michigan. A pre-med student, she became so enamored of filmmaking she changed her major in her sophomore year. She received a BA in television and film production from the University of Michigan and a masters degree from Columbia College in Hollywood. After college she worked for a film company a few years before starting her own business.

She realized in film school she liked editing more than any other aspect of production, and she had an eye for it.

"The editing is my favorite part because it can make or break the film," Rencher said. "It tells the story, it puts the pieces of the puzzle together, it sets up the pacing and it sets up the attitudes of the characters."

In an article by Gerald Sanders for *In the Frame*, she said her job is to bring the director's vision to life. Sanders asked whether an editor can turn a bad script into a good film. "Well, it depends upon how bad the script is...not just the script but also the visuals. If something wasn't shot well and you don't have the coverage you can't perform any miracles. If something is shot well and the script is bad, you have a little bit more potential because you can do a little more manipulating," said Rencher.

She sees her work as a collaborative effort. The degree of collaboration varies, however, depending on how much the filmmaker wants to be involved. Rencher said she worked with one filmmaker from Hong Kong over the phone and sent edited versions back and forth for several years. On the other hand, she worked side by side on a project with filmmaker Ruby Oliver for several months.

Since her business has grown to provide a full range of creative and technical services, Rencher has become more of a post-production supervisor and has not worked in editing for more than two years. Her list of clients is as diverse as the U.S. Army, Walt Disney Communications, HBO, Cinemax, Goldwyn, Robin Williams Inc., and the NAACP.

Rencher is working with a marketing director to reach the growing number of African-American filmmakers.

For more information: Joy Rencher, J.R. Post, 738 N. Cahuenga Blvd., Hollywood, CA 90038.



Joy Rencher runs a post-production company in L.A.

p e o p l e

Lori Adair, Ann Arbor, Mich., directed, wrote and produced a documentary about Tiger Stadium and the controversy over tearing it down and building a new one or renovating it.

Comedian **Kate Clinton** is hosting "In the Life," an hourlong TV show airing on some PBS stations in major US cities in June. The program is for and about gays and lesbians.

Among the winners of the TV Academy of Television Arts and Sciences college television awards were **Beth Collier** of the University of Central Florida for the news and public affairs program "Shattering the Silence, Healing the Pain of Rape," and **Ann F. Kim** of the University of Southern California for the documentary "Breaking In: Women in the LAPD." For more information: Academy of Television Arts and Sciences, 5220 Lankershim Blvd., North Hollywood, CA 91601. 818/754-2800. FAX: 818/761-ATAS.

Among those named by The Center for New Television to receive television and consulting awards was filmmaker **Zelnabu Irene Davis**.

CityTV of Santa Monica won a Local Cable-ACE at the National Cable Television Association conference in Dallas for its documentary "Pride and Prejudice," produced by **Dorothy Engleman**. The program was produced to serve the needs of the gay and lesbian community by making the general public aware of homophobic behavior and violence. For more information: CityTV, 1685 Main St., Santa Monica, CA 90401. 213/458-8590.

LeAnn Erickson, Iowa City, Iowa, received a Fine Arts Council \$200 production grant (University of Iowa) for "Safe Space," a performance event dealing with sexual violence; a Film in the Cities \$3,000 production grant for a video documentary, "People Stuff," about collectors of unusual things; and a \$500 production grant from the Iowa Arts Council for a video, "Mystery Dates," about the socialization of girls into women.

Carol Logan, consultant for Soviet Programs at the St. Norbert College International Center, Green Bay, Wis., initiated a joint American-Russian video project, "Children of Green Bay," with the idea of improving mutual understanding between the peoples of the two countries. **Eileen Littig**, director/producer of NEWIST, co-produced the video with Russian filmmaker Rolan Bykov. Logan and Littig raised about \$75,000 from private donors in the Green Bay area to finance the project. "Children of Green Bay" features the children and staff of the Aldo Leopold Program in Green Bay, where Dr. Margaret Hutchison is the principal, and many of the area's best-known sites and landmarks, as well as scenes shot in New York City and Moscow. Bykov came to Green Bay for the premiere of the video May 1 at St. Norbert College. It was broadcast statewide on Wisconsin Public Television in June. For more information: NEWIST, 414/465-2599 or the International Center at St. Norbert College, 414/337-3100.

Cynthia Lopez has been named programming director of Deep Dish TV. Since 1988, she worked for the Center for Puerto Rican Studies at Hunter College. She was executive producer of "Beyond the Browning of America" and "Siempre Trabajando: Latinos and

Labor," the pilot series for the Satellite University Network. She also produced "El Paro Va (The Strike is On!)," a documentary about the largest strike in the history of Puerto Rico, aimed at stopping the privatization of the telephone company. Previously, Lopez was cable distribution coordinator at Deep Dish.

Jan Miller, Edmonton, Alberta, Canada, was appointed executive director of the board of the National Screen Institute in Edmonton. She has been with the NSI since its beginning, organizing the Drama Lab and the Local Heroes film series. For more information: The National Screen Institute — Canada, Third Floor, 10022 103 St., Edmonton, Alberta T5J0X2, Canada. 403/421-4084. 403/425-8098.

Alyce Myatt, executive producer of new show projects at Children's Television Workshop, has been appointed director of Children's programming at PBS.

Harriet Robbins was moderator of a UCLA Critics Choice panel discussing the film, "Who's Singin' Over There?," directed by Slobodan Sijan. Others on the panel were Sijan, Rafigh Pouya and LA times film critic Michael Wilmington.

"Women of the Georgian Hotel," a documentary produced by Santa Monica resident **Rose Shoshana**, was awarded an EMMY. The documentary features interviews with several longtime residents of the hotel on Ocean Ave. For more information: CityTV, 1685 Main St., Santa Monica, CA 90401-3295. 213/458-8590.

The Empowerment Project in Santa Monica, Calif., received a \$15,000 grant from the John D. and Catherine T. MacArthur Foundation. The grant is to be used to expand EP's evening and weekend hours, to

upgrade its on-line editing capability and increase community outreach, particularly in the Los Angeles area. EP provides low-cost or subsidized video production, post-production and duplication services, and project development and fund-raising advice and support. EP was named Videomaker of the Year in 1991 by Videomaker magazine. Co-founder and co-director **Barbara Trent** received the 1992 Humanist Arts Award from the American Humanist Association. EP's latest documentary "Invasion in Panama," an expose of the 1989 US invasion of Panama will be released this summer. For more information: Empowerment Project, 1653 18th St., Suite #3, Santa Monica, CA 90404. 213/828-8807. 213/453-4347.

Cheryl Marie Wade's "Here," a poetry performance, edited by **Pamela Walker**, is a Bronze Apple award-winner in the National Educational Film and Video Festival. The video also received an honorable mention from the Louisville Film and Video Festival. For more information: Cheryl Marie Wade, 1613 5th St., Berkeley, CA 94710-1714. 510/525-7960.

The Portland Art Museum Northwest Film Center announced the following winners of the Western States Regional Media Arts Fellowships:

Jan Andrews, Salt Lake City, Utah, \$3,500 for "Geography of the Imagination," an experimental film using imagery of Utah's geological landscapes as metaphors for emotion.

Patricia Ann Baum, Portland, Ore., \$2,500 for "Peace, Love, '92" a narrative film about four women who oppose the unjust incarceration of a friend.

Rose Bond, Portland, Ore., \$2,000 for "Remote Control," an animated film

commenting on television coverage of the Persian Gulf war.

Patti Bruck, Boulder, Colo., \$3,000 for "The Fallen Ones," an experimental film based on the testimony of young soldiers on the experience of preparing for battle.

Nila Bogue and L. Sheerer-Whitney, Oakland, Calif., \$5,000 for "The Choice of a Lifetime," a documentary video about five people who find their will to live reinforced after coming to the brink of suicide.

Kathryn Brew, San Francisco, Calif., \$2,500 for "Carried Away by Angels," an experimental video about the euphemisms we use when confronted with the painful subject of death.

Eva Ilona Brzeski, Menlo Park, Calif., \$3,000 for "After-shock," a documentary film chronicling the filmmaker's response on hearing that an earthquake had devastated her former home.

Karen D. Davis, Berkeley, Calif., \$3,000 for "Over the Hedge," a documentary film offering a humorous look at the American suburban landscape.

Jeanne C. Finley, San Francisco, Calif., \$3,000 for "The Moat of Fright," an experimental videotape exploring how fear affects individuals during the conduct of their daily lives.

Elise Irene Fried, Los Angeles, Calif., \$5,000 for "Information Czech," a documentary film on the control of the print and broadcast media in pre- and post-revolutionary Czechoslovakia.

Karen Hayes, Pasadena, Calif., \$3,000, for "South African Women Artists," a video documentary about the work of contemporary South African women artists and their commitment to the creation of a democratic South Africa.

Karen Kennedy, La Canada, Calif., \$3,500 for "Al-

terations," an experimental film for which the artist will chemically manipulate film stock to parallel the ravages of cyanosis, a symptom of oxygen deprivation.

Alexis Kraslovsky, Los Angeles, Calif., \$3,000 for "Best Gal in the West," a poetic narrative inspired by the beauty of the Eastern Sierras.

Suzanne Lacy, Oakland, Calif., \$3,000 for "The Crystal Quilt," a videotape documenting an event in

In progress

Director **Neema Barnette** signed a two-year, first-look development and production deal with Columbia Pictures. Her production company is Harlem Lite Inc. Her first project will be "The Guide," a film she co-wrote with her husband, Reed McCants, which she will direct.

"I'm particularly glad

recting Workshop where she wrote, directed and produced the critically acclaimed, surrealistic "Sky Captain," which deals with teenage suicide. Her credits include "Zora Is my Name," a PBS American Playhouse Production; "One More Hurdle," an After School Special, which won the Image Award from the NAACP; "The Silent Crime," a prime-time documentary on domestic violence, which won the American Radio and

Television Award for excellence. She was the recipient of the 1992 Black Filmmakers Hall of Fame Award.

Michelle L. Goldberg of Santa Monica is working on "UFOs: Heritage & Destiny," a short documentary with footage shot mainly at UFO Expo West, which will explore various points of view and insights into the phenomenon of UFOs and their implication and meaning. For more information: Michelle L. Goldberg, Future Studios International, 1223 Wilshire Blvd., No. 147, Santa Monica, CA 90403. 310/281-8257.

Andrea King, formerly senior film-reporter for The Hollywood Reporter, has moved into the ranks of filmmaking with a two-year, first-look, non-exclusive feature film production deal with 20th Century Fox. King's first book, "Breaking Into the Business: How the Most Important People in the Film Industry Got to the Top," will be published by New American Library this summer.

Karen Larsen has begun work on "Steal America," which traces the lifestyle of three foreigners in search of the American dream. Co-written and produced by Glen Scantlebury. For more information: Karen Larsen Associates, 330 Ritch St., San Fran-

Filmmaking a family affair

Vibeke Lokkeberg, whose film "Sea Gulls" was shown at the Festival of Women Directors in Los Angeles, is a widely known filmmaker in Norway, one of the few countries in the world where all the leading directors are women.

"Sea Gulls," about the effects of an overpowering love on a family, is co-written by Lokkeberg and her husband Terje Kristiansen. Their daughters Tonje and Marie have key roles in the production. The film also was shown at the Los Angeles Film Teachers Association and at the Berlin Film Festival.

Lokkeberg's films often center on relationships and personal crisis. For example, "The Revelation," 1970, is about a middle-aged woman who questions her worth and "Betrayal," 1981, focuses on a child/parent relationship. Her other films include a documentary, "Abortion," 1979, and a feature film, "Kamilla," 1983, which was shown at the Cannes Film Festival, New Directors/New Films, the San Francisco Film Festival and the San Remo Film Festival.

Lokkeberg is working on "Big Chief," a film she will act in and co-direct with Kristiansen.

— Harriet Robbins

which more than 300 performers explore the experience of growing old.

Emily Y-Ming Liu, Culver City, Calif., \$3,000 for "The Magic Wok," a narrative film set in a Los Angeles shopping mall, about a lonely Chinese immigrant widow's search for love.

Laurie Meeker, Olympia, Wash., \$5,000 for "The River People," a documentary about the indigenous fishing and gathering culture along the Columbia River.

For more information: Northwest Film & Video Center, Portland Art Museum, 1219 SW Park Ave., Portland, Ore. 97205. 503/221-1156. FAX: 503/226-4842.

for the opportunity to tell stories on film about black women, who have been either invisible or portrayed most unfavorably on the screen," said Barnette in a trade publication.

Barnette is among the first wave of black directors to make feature-length films. Her background includes theater and television. Born and raised in Harlem, she directed more than 25 plays Off-Broadway. She was part of the Third World Cinema Training Program in New York. She formed Raven Rich Productions with **Ellen Thornton** and **Michelle Materre**, an independent film company. In 1984, she was accepted into the American Film Institute's Women's Di-

cisco, CA 94107. 415/957-1205.

Mira Nair is looking for locations for her new film set in India, "Buddha," scripted by Robert Bolt. Originally it was to be directed by Bernardo Bertolucci. He will be shooting his own version. Nair's film has a \$30 million budget. The international release is set for the fall of 1993. Bolt's script has been cleared by the Tibetan Buddhist leader, the Dalai Lama. "I have no desire to offend the Buddhists," said Nair. "I wish to have their blessings with me."

Carol Polakoff Productions will co-produce, with Hexagon films and Jodie Foster's Egg Pictures, a film based on the life of actress Jean Seberg. Foster will portray the actress who is best known for her roles in Jean Luc Godard's "Breathless" and Otto Preminger's "St. Joan." Seberg committed suicide in 1979. Foster's interpretation of the character is one of a woman desperately torn between a public and private self. The film is scheduled to begin shooting later this year.

Casi Pacilio and Christina Springer will begin shooting on their second feature film, "Creation of Destiny," this summer. Their first feature was "Out of our Time." "Destiny" will focus on portraying positive views of women. It portrays middle class, free educated African-Americans during America's Antebellum Period. The story revolves around Ashe Clemens (Barbara-O), an educated African-American woman and proprietor of a boarding house in 1859. She uses her establishment as a station on the underground railroad. Her fiancé, Daniel Sampson (John Jelks) is a conductor on the railroad. Springer and Pacilio spent the past three years researching the film. Release date: February, 1993. For more information: Back Porch Productions, 502 Livermore St. No. 2, Yellow Springs, OH 45387. 513/767-1327.

"Long Weekend" by **Sylvie Peltier**, Providence Pictures International, is in production.

Sisters **Jennifer and Leslie Schwerin** began production on "Talking Trash," an hour-long documentary that looks at garbage in a cultural context. Includes interviews with dedicated recyclers and advertisers of ecologically sensitive products. For more information: Nomad Productions, 619 S. 2nd St., Philadelphia, PA 19147. 215/627-4399.

Susan Seidelman will start shooting "Yesterday," a psychological drama, in September. The film will be shot in Paris and the New York area. It is the story of a middle-aged American woman who, when confronted with a terminal illness returns to Paris to look for the French lover she knew in her youth.

German producer **Regina Zeigler** will put together a series of 30-minute films, "Erotic Tales," to be broadcast on German TV. Directors of the series will include Melvin Van Peebles and Susan Seidelman, USA; Jiri Menzel, Czechoslovakia; Emir Kusturica, Bosnia; A. Wadja, Poland; Luc Bondy, Germany; Paul Cox, Australia; Stanley Kwan, Hong Kong; and Aki Kaurismaki, Finland.

in distribution

Two new video documentaries from NEWIST/CESA:

"Dissolving Barriers, Discovering Dreams," which identifies the problems of at-risk youth, helps parents of at-risk children learn about available programs and heightens the sensitivity of viewers to the need for coordination and communication

between existing service programs. Touching on the at-risk dilemma in the nation, this television documentary zeroes in on what is happening to alleviate the problem at a local level in northeast Wisconsin schools and communities. The documentary received the Bronze Award at the Columbus International

Film and Video Festival.

"Sexual Orientation: Reading Between the Labels" focuses on issues facing gay and lesbian youth and is designed to help build respect between individuals of divergent sexual orientation. Ignorance about homosexuality has contributed to a climate of fear, isolation, discrimination and violence toward those perceived as homosexual. Rather than relying solely on testimony from professionals, the documentary is a forum for gay and lesbian teens to speak of their concerns.

For more information: NEWIST/CESA #7, IS 1110 University of Wisconsin, Green Bay, WI 54311. 414/465-2599.

"The New People," music and movement from Africa to America, and **"Dr. Helen Caldicott,"** featuring her ecological talk, are available through Four Directions, 2801 Guadalupe, Suite 5, Austin, Texas 78705. 512/479-0047.

"Peace by Piece," produced by Anita Faye and directed by Ted Lin, is a visual essay that explores the theme that peace begins in everyday relationships and in the way we interact with family, lovers and friends.

For more information: Anita Faye, 3781 Greenwood Avenue, Los Angeles, CA 90066. 310/391-7336.

Why can we count on two hands the number of female box office actresses that receive principal billing and recognition? Why are women cast and subjected to traditional roles of passive, reactive secondary citizens? Why are we seeing a rise in pornography, eating disorders and cosmetic surgery? Where are the great female heroes who can inspire our children? These are some of the questions raised on Audrey Hopes' new program **"Reel Women"** on Century Cable in Santa Monica, Calif., in which she discusses images of women in the media. Hopes writes that she is "dedicated to creating positive female role models in the media." For more information: Bruce Wayne Management, 213/850-8588.

"Two In Twenty," the world's only lesbian soap opera, is being distributed by Wolfe Video, a women-owned production and distribution company. Kathy Wolfe said of the video, "While always extremely popular it has sometimes been hard to find. If you've always wanted a copy, now is the time to get one. And if you want to use the series as a fund-raiser, talk to us about renting the performance rights." The complete 5-hour set is \$99.95, individual tapes are \$39.95.

For more information or a catalog: Wolfe Video, P.O. Box 64, New Almaden, CA 95042. 408/268-6782.

The Video Project, which has a tradition of providing high-quality affordable programs on critical global issues for all ages, is offering 30 new releases. Among them is "Tibet in Exile," a documentary by Barbara Banks and Meg McLagan. Under the guidance of their spiritual leader, the Dalai Lama, the Tibetan exile community is struggling to preserve their ancient culture, maintain their Buddhist values of compassion, and regain their country. The documentary follows the story of 10 children smuggled out of Tibet by relatives who crossed the Himalayas on foot so that the children might live more freely.

For more information and the complete catalog: The Video Project, 5332 College Ave., Suite 101, Oakland, CA 94618. 1-800/4-Planet.

"Whisper: The Women," by Barbara Wiener, about seven older women who share their stories and reflect on their lives offers non-traditional images of growing older. For more information: Terra Nova Films Inc., 9848 S. Winchester Ave., Chicago, IL 60643. 312/881-8491.

Appalshop Films announces the following new releases by Anne Johnson: "Belinda," about Belinda Mason, a journalist in a small eastern Kentucky town, a mother and "reliable Tupperware party guest," who was infected with the AIDS virus. In this program, she talks about her own experiences in dealing with AIDS. "Hands On: A Year In An Eastern Kentucky Classroom" examines the potential of a student-centered democratically run learning environment.

For more information: Appalshop Films, 306 Madison St., Whitesburg, KY 41858. 1-800/545-7467. FAX: 606/633-1009.

opportunities

Alternative Music Television. Seeks music related videotapes for weekly program on WYOU-TV, a cable access station in Madison, Wis. Send 1/2" or 3/4" tapes. No payment but videomakers will be credited. For more information: WYOU-TV, 140 W. Gilman St., Madison, WI 53703.

American Directors Debut. A Minotaur Discovery Program is searching for projects for possible production by professional writers, directors and program teams. The New Discovery Program's aim is to set up and administer, at a development/production level, low budget, high concept quality feature film projects by new talented American directors under the guidance of established filmmakers. For more information: Agnes Donnadieu, 17 N. Elizabeth St., Chicago, IL 60607. 312/942-0228.

The American Experience. The PBS series on American history seeks hour-long films and tapes in development, in production or completed. Biographies, histories and dramas should be based on primary sources. For more information: Llew Smith, The American Experience, WGBH, 125 Western Ave., Boston, MA 02134. 617/492-2777 EXT-4313.

Chicago Resource Center. Funds non-profit lesbian and gay advocacy efforts and some media projects. For more information: Chicago Resource Center, 53 W. Jackson Blvd., Suite 315, Chicago, IL 60604. 312/461-9333.

City TV. Santa Monica's cable access channel is seeking a variety of works, especially non-traditional programs for seniors, the disabled, Spanish-language programming, and programs for children. For more information: Laura Greenfield, City TV, 1685 Main St. Santa Monica, CA 90401. 310/458-8590.

Coe Film Associates. Seeks films and tapes for foreign and domestic TV markets. Coe Film Associates distributes independent works including documentaries, dramas, and children's programs. For more information: Beverly Freeman, CFA, 65E 96th St. New York, NY 10128. 212/831-5355.

Coyote Productions. Independent production company seeks intelligent low-budget thriller scripts for possible production. For more information: Ron Martel, Coyote Productions. 213/878-1216.

eye. A half-hour prime-time cable television series broadcasting independently produced films and videos. During and after each show, viewers call the "eyeline" to vote on their favorite films/videos. Some cash awards. Seeks film and videos. All formats welcome but 1/2" (VHS) and 3/4" are encouraged. Each videotape may have up to 3 entries with total running length under 90 minutes to qualify for a single entry. If more than 3 entries or more than 90 minutes, an additional \$30 fee must be included. Entry fees: \$30 per entry. \$25 for students with a copy of student ID. For entries after May 1 there is a \$12 late fee. For more information: Speedin' Demon Entertainment, Attn. R. Cohen, PO Box 1998, New York, NY 10013-1998. 212/713-5460.

Everage Entertainment. Seeks original screenplays, works-in-progress and synopses for development and possible option. No horror or exploitation. For more information: Gregory Everage, 1272 N. Hayworth Ave., W. Hollywood, CA 90046. 213/656-4256.

Fanlight Productions. Seeks new works for educational and health care markets. For more information: Brenda Shanley, Fanlight Productions, 47 Halifax St., Boston, MA 02130. 617/524-0980.

Robert Flaherty Seminar for Independent Video

and Cinema. Aug. 8 to 14. Wells College, Aurora, New York. This year's seminar will explore the varied expressions of independent filmmakers who, in employing diverse strategies, create films and videos which defy easy categorization. These films will provoke discussion around issues including (but not limited to): voice and perspective, power and representation, and hybrid forms and expression. Works primarily will come from North America and will range from journalistic documentary to activist video to fiction feature to experimental art.

Past guests included Satyajit Ray, Trinh Minh-ha, Marlon Riggs, Christine Choy, Mira Nair, Su Friedrich, Susan Sontag and Agnes Varda. The \$650 fee includes screenings and discussions, room and meals. A deposit of \$350 is required. Refunds will be made for cancellations received before July 1 minus a \$50 processing fee. Some financial assistance is available.

For more information: International Film Seminars Inc., 305 W. 21 Street, New York, NY 10011. 212/727-7262. FAX: 212/691-9565.

Feed Back. Seeking 3/4", VHS or Hi-8 work for show airing on cable access. A collaborative effort between the Center for New Television and NAME. For more information: Feed Back, Center for New Television, 1440 N. Dayton St., Chicago, IL 60622.

Gary Hendler Minority Filmmakers Program. The next funding round will be for the 1993-94 programs. Deadlines will be Spring, 1993. The program is intended for individuals who are self-starters, able to work independent of supervision and have demonstrated an ability and interest in pursuing a career in one of the media arts professions. There are several tracks: The Conservatory — participant receives a full scholarship to attend the American Film Institute's Center for Ad-

vanced Film and Television Studies and a living stipend. To be eligible for this track, applicants need to have applied and received acceptance to attend the Center. Production — participant will develop, produce and direct a half-hour narrative videotape project during the 10-month period. Receives a monthly living stipend and a \$5,000 production grant, access to video equipment and the post-production resources of the Sony Video Center on the campus. Screenwriting — participant will write a feature screenplay while in residence in Los Angeles. The institute arranges for a screenwriter mentor or mentors, staged readings and participation in various screenwriting classes, as applicable. Internship — participant will engage in specially tailored internships which afford close associations and skilled and experienced craftspersons. Applicants will be chosen from one of the following fields: producing, sound editing, cinematography, camera assistance, production design, musical scoring or casting. Agent — participant will engage in a variety of professional internships on the business side of the creative relationship. Applicants must be 21 years of age or older, US citizen or permanent resident with a green card, a person whose ethnic/tribal affiliation is African-American, Aleut, Asian-American, Black, Eskimo, Latino, Native American or Pacific Islander. For more information: The American Film Institute, Production Training Division, Gary Hendler Minority Filmmakers Program, 2021 North Western Ave., Los Angeles, CA 90027. 213/856-7622.

Hanover Square Production. Accepting applications for its feature film screenplay competition. \$20,000 will be awarded to a maximum of five writers. Screenplays of all genres will be considered but must have commercial viability. For more information: Hanover Square Productions, 7612 Fountain Ave., Los An-

geles, CA 90046. 213/851-6187.

Image Union. This weekly program aired on WTTW in Chicago features works by independent producers. Seeking 3/4" tapes for broadcasting — documentary, narrative, animation, comedy, experimental. For works aired, \$25 per minute. For more information: Shelley Spencer, WTTW, 5400 N. St. Louis Ave., Chicago, IL 60625. 312/583-5000.

Independent Film Group. Looking for screenplays in all genres (no horror) for low-budget feature films. Send scripts with contact information to: Phillips/West, 304 Clermont Ave., Brooklyn, NY 11205-4606.

IV-TV in Seattle encourages video artists, students, amateurs and news camera operators to submit mini-documentaries, video art, found footage, news leaks or anything of interest for cablecast on Channel 26, Seattle. Each tape box and cassette must bear entrants' name, entry title and running time (25 min. maximum). Submit on VHS or 3/4" (preferred). Include a signed release form. For more information: IV-TV, 1125 N. 98th St., Seattle, WA 98103. 206/522-6672.

La Plaza. Weekly documentary series on WGBH-Boston seeks original works by independent film and videomakers with themes relevant to Latinos. For more information: La Plaza, Acquisitions, WGBH, 125 Western Ave., Boston, MA 02134.

Lesbians in the Creative Arts. Seeking video with lesbian content for screening and possible distribution. For guidelines: Video, Suite 443, 496A Hudson St., New York, NY 10014.

Los Angeles Contemporary Exhibitions. Will consider recently completed video art, experimental documentaries and other innovative film and video. Uses 1/2" or 3/4" tapes. For more information: Adriene Jenik,

LACE, 1804 Industrial St., Los Angeles, CA 90021. 213/624-5650.

Meridian Entertainment Corp. An independent film distributor putting together a package of independent American films for the European market. Send your video preview cassette for consideration, preferably 1/2". A package of films will be put together for an August presentation. For more information: Meridian Entertainment Corp., 50 W. 72nd St., New York, NY 10023. 212/724-8504. FAX: 212/595-1509.

Native Voices. Seeking proposals for two half-hour cultural affairs programs by and for Montana Native Americans. For more information: Native Voices Public Television Workshop, Dept. of Film & TV, Montana State University, Bozeman, MT 59717. 406/994-6223.

New Day Films. The New York City distributor is seeking films and tapes for its catalog. New Day, an organization of 35 independent filmmakers in 20 cities, offers resources of a promotion and marketing consultant; target promotion; a central business office in New York City; regular monthly reports on your film's or tape's activity and royalties; yearly meetings; access to detailed information on film festivals, foreign sales, cable sales, theatrical distribution, television sales; specific information about audiences. For more information: New Day Film Cooperative, 853 Broadway, Suite 1210, New York, NY 10003. 212/477-4604.

New Television. Seeks works using the medium and/or new technology in artistic ways. Broad range of genres. Should be under 30 minutes. Submit 3/4" or VHS cassettes of finished or works-in-progress. For more information: WGBH, 125 Western Ave., Boston, MA 02134. 617/492-2777. WNET, 356 W. 58th St., New York, NY 10019. 212/560-3137.

Newton Television Foundation. Seeks proposals from independent pro-

ducers for documentaries on issues of public concern. For more information: The Newton Television Foundation, 1608 Beacon St., Waban, MA 02168. 617/965-8477.

Nicholl Fellowship in Screenwriting. Up to five fellowships of \$20,000 awarded to persons who have not earned money writing, or sold or optioned a screenplay or teleplay. For more information: Academy Foundation, Nicholl Fellowship in Screenwriting, 8949 Wilshire Blvd., Box 5511, Beverly Hills, CA 90209.

The '90s. This 13-week satellite public broadcast program seeks independent films and videos under 10 minutes. Accepts 3/4" or Hi-8. Include SAS mailer or \$3 to cover postage if you want your tape returned. Fee to artist: \$125/min. aired. For more information: The '90s, 400 N. Michigan Ave., #1608, Chicago, IL 60611. 312/321-9321.

The Pollack-Krasner Foundation. Offering grants to mixed media artists from \$1,000 to \$25,000. For more information: The Pollack-Krasner Foundation, 725 Park Ave., New York, NY 10021.

Reel Time. PS 122's monthly film series is seeking experimental, documentary and narrative films. Super 8 and 16mm only. Send prints or VHS copies to: Jim Browne, Reel Time, Performance Space 122, 150 First Ave., New York, NY 10009. 212/477-5288.

Sensory Lab. Seeks video art/imagery for alternative screening/showcase in Los Angeles. For more information: Magdalena, Sensory Lab, 4470-107 Sunset Blvd., Box 420, Los Angeles, CA 90027. 213/661-3903.

Squeaky Wheel. Seeks experimental narrative, animation, documentary or computer imaging work. Squeaky Wheel/Bufalo Media Resources Inc. sponsors a cable program called Axlegrease, a weekly half-hour show broadcast on Buffalo public access

television. The program showcases video and film work by artists around the country. It is only a half-hour long so send work that is 27 minutes or less. Longer works can be excerpted or split into two half-hour segments. Send 1/2", 3/4", Beta, 8mm, or Hi-8 tapes. Label all tapes with your name, address, a contact phone number, title and length of the piece. For more information: Cheryl Jackson, Squeaky Wheel/Buffalo Media Resources, 372 Connecticut St., Buffalo, NY 14213. 716/884-7172.

Tapestry International. Distributor of independently produced programs seeks new works for worldwide television distribution. For more information: Lisa Honig, Tapestry International, 920 Broadway, New York, NY 10010. 212/677-6007. FAX: 212/473-8164.

Tricoastal Films. Seeks short films by women for possible broadcast. All genres accepted. Send VHS copy. For more information: L. Bernhardt, Tricoastal Films, 3 Sheridan Square, New York, NY 10014.

Varied Directions International. Seeks films and videos on health and women's issues. For more information: Varied Directions International, 69 Elm St., Camden, ME 04843. 800/888-5236. FAX: 207/236-4512.

The Video Project. A nonprofit distributor of educational films and videos seeking works on environmental issues, the arms race and other global concerns. For more information: Peter Epstein, The Video Project, 5332 College Ave., Suite 101, Oakland, CA 94618. 415/655-9050.

Ursa Major Films. Seeks videos on health and fitness, new age/spiritual growth, instructional, environment, documentaries, children's programming and the arts. Completed packaged tapes must be available for non-exclusive marketing through direct mail, gift shows and retail

outlets. Submit VHS copy with brief synopsis. For more information: Ursa Major Films, 1870 N. Vermont, Suite 530, Hollywood, CA 90027. 213/661-3816.

Videospace. A half-hour Public Access Television show to be broadcast on several public access stations. Seeks films and videos under 30 minutes, any genre. Format: VHS, Super VHS, 3/4", Super 8mm. VHS must be recorded on SP speed. Must send release form. Send film or video with return postage. Those interested in seeing an episode of the show can send a blank VHS tape with return postage. For more information: Kevin J. Lindenmuth, c/o B Video Inc., 333 W. 52nd St., #801, New York, NY 10019. 718/361-2102.

deadlines

Corporation for Public Broadcasting Multicultural Programming. Works received after June 4 will be held for next round of funding. Seeks program proposals by independent and public television station minority producers.

Send written proposals. Those recommended by the panel of readers for further review may require a videotape or film. For more information: Multicultural Programming Solicitation Television Program Fund, Corporation for Public Broadcasting, 901 E. St. NW, Washington, D.C. 20004-2006. 202/879-9600.

Independent Television Service (ITVS). Deadline: July 15. Invites proposals for original low-budget dramas up to 60 minutes for an independent fiction series created to challenge the conventions of TV. ITVS funds independent productions for public TV. For more information: ITVS, P.O. Box 75455, St. Paul, MN 55175. 612/225-9035.

Chicago Lesbian & Gay International Film Festival. Deadline July 15. The second-oldest festival of its kind in the country. Screens a wide variety of international lesbian and gay films and videos. For the first time, the festival will award a minimum of \$1,000 cash awards to winning entries. The entry fee is \$10 per entry. The festival will be Nov. 6 through 15 at the Music Box Theater and Chicago Filmmakers. For more information: Chicago Filmmakers, 1229 W. Belmont Ave., Chicago, IL 60657. 312/281-8788. FAX: 312/281-0389.

Chicago Latino Film Festival. Deadline: July 15. Seeks films and videos by or about Latinos and their culture. 16mm and 35mm films, 3/4" and 1/2" videos accepted. The festival will be Sept. 25-Oct. 4. For more information: Chicago Latino Film Festival, 600 S. Michigan Ave., Chicago, IL 60605. 312/431-1330. FAX: 312/751-3422.

Vancouver International Film Festival. Deadline: July 15. Seeks 16mm and 35mm feature films, 70 minutes or more. Themes: cinema in our time, cinema of East Asia, young Americans and Canadian images. Submissions should be sent on VHS for preview. No entry fee. The festival will be Oct. 2-18. For more information: PoChu Au Yeung, Vancouver International Film Festival, 788 Beatty St. Suite 303, Vancouver, British Columbia, Canada V6B2M1. 604/685-0260. FAX: 604/688-8221.

Denver International Film Festival. Deadline: July 17. Showcases independently produced narrative and documentary films, animation, experimental works and shorts in 16mm and 35mm formats. Prefers 1/2" and 3/4" tapes for preview. The festival will be Oct. 15-22. For more information: Denver International Film Festival, P.O. Box 480044, Denver, CO 80248. 303/298-8223.

1992 Prized Pieces International Video and Film Competition. Deadline: July 31. For more information: Jackie Tshaka, The National Black Programming Consortium, 929 Harrison Ave., Suite 101, Columbus, OH 43215. 614/299-5355.

Film Arts Festival. Deadline: July 31. Independent works of any length on any subject by Northern California film and video artists. Formats include 35mm, 16mm, Super-8, 3/4". 1/2" videos OK for preview only. Programming is thematic. The festival will be Nov. 4-8. For more information: Film Arts Foundation, 346 9th St., 2nd Floor, San Francisco, CA 94103. 415/552-8760.

Turin International Youth Film Festival. Deadline: July 31. Seeks narrative films of any length, 35mm or 16mm, primarily by first- and second-time directors focusing on youth. Only films produced within the 12 months prior to the festival with no previous commercial release in Italy are eligible. The Festival will be Nov. 13 through 21. For more information: Michael Solomon, Cross Productions, 625 Broadway, 12th Floor, New York, NY 10012. 212/777-1557. FAX: 212/777-0738.

Fulbright Professional Film and Television Fellowship 1993-'94. Deadline: Aug. 1. A fixed grant of 12,000 pounds for six to nine months beginning Sept. 1993. Applicants must be US citizens and have a minimum of three years professional experience. The award is appropriate for emerging or mid-career professionals in film and television outside of academia. Not suitable for students. For more information: UK Film and Television Fulbright Award, Council for International Exchange for Scholars, 3007 Tilden St. NW, Suite 5M, Box N-UKF, Washington, DC 20008. 202/686-6245.

Lesbian and Gay Video Festival. Deadline:

Aug. 1. Seeks entries in several genres including music videos, narratives, animation, experimental, PSAs. Format: 8mm, hi-8, 3/4", 1/2", Pixel Vision (Fisher Price). The festival will be in November. For more information: Gay & Lesbian Video Festival, Downtown International Center, 87 Lafayette St., New York, NY 10012. 212/941-1298.

CINE Golden Eagle Awards. Deadline: Aug. 1. Seeks outstanding non-theatrical films and videos. The award is given to the best professional and amateur documentary, short subject, business, health, animated and educational films and videos, entitling them to promotion at more than 100 international film and video festivals through CINE sponsorship. The Golden Eagle is also recognized by the Academy Awards as a qualification for entry. Works in 20 categories are selected. New categories this year include Interactive (Videodisc); Public Affairs and Current Events, focusing on social, economic and political issues; Music Videos; and Made for Television Movies. The Documentary category has been simplified to include two subcategories based on length — shorts (30 minutes or less) and features (more than 30 minutes). The category previously called Services has been revised and is now Motivational. It includes inspirational, religious or human services themes. The Science & Technology and Medical categories have been expanded to include dentistry and psychology. Other new categories include Oceans and Economic Development. For more information: CINE, 1001 Connecticut Ave. NW, Suite 1016, Washington, DC 20036. 202/785-1136. FAX: 202/785-4114.

American Film Institute Video Festival. Deadline: Aug. 1. Curated by independent video professionals and activists. For more information: AFI Video Festival, 2021 North Western

Ave., Los Angeles, CA 90027. 213/856-7771. FAX: 213/462-4049.

Cinequest. Deadline: Aug. 1. Showcases independent films, including world, US and Bay area premieres. Focus on maverick films, features and shorts. Program features film events as well as seminars on independents vs. Hollywood and technology vs. story. Cinequest also has a foundation to aid independent filmmakers in pursuit of distribution. Formats: 35mm, 16mm, pre-view on 3/4". Entry fee: \$20. For more information: Cinequest, Box 720040, San Jose, CA 95172-0040. 408/739-6238. Fax: 408/720-8724.

The New York Festivals. Deadlines: Aug. 3 for non-broadcast categories and Sept. 11 for promotion spots. Seeks entries of professional television, film, video, interactive multimedia and audio/visual and multimedia presentations. For more information: International Film & Television Festival of New York, 655 Avenue of the Americas, 2nd Floor, New York, NY 10010. 914/238-4481.

American Association of Critical Care Nurses Media Awards. Deadline: Aug. 15. Invites fiction and non-fiction works that portray critical care nurses accurately and meaningfully. Works must have been produced or broadcast between July 1, 1991 and June 30, 1992. VHS only with written script. For more information: AACC, 1012 Columbia Aliso Viejo, CA 92656. 714/362-2050. FAX: 714/362-2020.

Montreal International Festival of New Cinema and Video. Deadline: Aug. 15. Seeks feature length and short drama, fiction videos and documentaries. Entries must be produced 21 months prior to the festival and unscreened in Quebec. Formats: 35mm,

16mm, Super-8, 3/4", 1/2" and Beta. The festival will be Oct. 15-25. Contact: Claude Chamberlain, Festival International du Nouveau Cinema and de la Video de Montreal, 3726 Boul St. Laurent, Montreal, Quebec, Canada H2X 2V8.

514/843-4725. FAX: 514/843-4631.

Plante Project Television Grants. Deadline: Aug. 15. New TV venture will award cash grants for production of innovative TV pilot proposals or scripts of any genre that expand the boundaries of television. Ideas developed with social issue organizations will be considered. Pilots will be produced for an on-air programming experiment. For more information: Plante Project Television, P.O. Box 1745, Topanga Canyon, CA 90290. 310/470-0284.

Dallas Video Festival. Deadline: Aug. 17. No thematic or content restrictions. Includes narratives, animation, documentaries, experimental work, music videos, children's programming, interactive videos and computer graphics. Special categories include Texas Show, a juried program of works by Texas residents or those produced in Texas. The Amiga Show features works produced by using an

Amiga computer. The festival will be Nov. 5-8.

For more information: Dallas Video Festival, 215A Henry St., Dallas, Texas 75226. 214/651-8888.

PXL This Two Video Festival. Deadline: Aug. 22. Seeks videos made on the toy PXL 2000 video camera. Submissions must be entered on VHS video tape at SP (2 hours). Categories include drama, comedy, documentary and experimental shorts. The festival will be in the fall. For more information: Gerry Fialka, 2427-1/2 Glyndon Ave., Venice, CA 90291. 301/306-7330.

The 1992 James D. Phelan Art Awards in Filmmaking. Deadline: Aug. 31. Cash prizes of \$2,500 each to three California-born filmmakers whose work has exhibited high artistic achievement and creativity. Filmmakers born in California, regardless of residency, are eligible to apply. For more information: Film Arts Foundation, 346 9th St., 2nd Floor, San Francisco, CA 94103. 415/552-8760.

Festival dei Popoli. Deadline: Sept. 1. The International Review of Social Documentary Film, accepts 16mm and 35mm films and 3/4" videos (VHS OK for preview) produced or distributed by a television network that deal with social, political and anthropological issues. Films must be completed after Sept. 1, 1991 and can be any length. Cash prizes are awarded. The festival will be Nov. 27 through Dec. 5. For more information: Festival dei Popoli, Via dei Castellani 8, 50122 Florence, Italy. 055/294353. FAX: 055/213698.

Asbury Festival of Short Films. Deadline: Sept. 11. Seeks short films no longer than 25 minutes, including experimental, animation, comedy, documentary and drama. VHS acceptable for preview. Entry fee: \$35. The festival will be Dec. 3-6. For more information: Rachel Elkind, Asbury Festival of Short Films, 147 W. 25th St., 8th Floor, New York, NY

10001. 212/366-1337. FAX: 212/929-1839.

Dore Schary Awards.

Deadline: Sept. 15. Seeks student produced entries on human relations themes. Formats: 16mm, 3/4" and 1/2". The films and videos must be produced by college and university students majoring in filmmaking or television and have been completed since Jan. 1, 1991. All aspects of production must be done by students. Actors can be professional. Cash awards total \$4,000. For more information: Dore Schary Awards, Anti Defamation League, 823 United Nations Plaza, New York, NY 10017. 212/490-2525. FAX: 212/867-0779.

MacDowell Colony Residency. Deadline: Sept. 15. Offers 31 summer and 22 winter residencies to promising artists, including writers, filmmakers and photographers. Average residency is six weeks at a 450-acre wooded site in New Hampshire. Residents receive room, board and exclusive use of a studio. For more information: The MacDowell Colony, 100 High St., Peterborough, NH 03458. 603/924-3888.

AFI Independent Film and Videomaker Program. Deadline: Sept. 15. Grants for documentary, experimental and narrative projects. The purpose of this grant is to support experienced professional independent media artists whose work shows exceptional promise and who have demonstrated a commitment to the art of the moving image, irrespective of subject or genre. Productions must emphasize creative use of the media. For more information: Independent Film and Videomaker Program, The American Film Institute, P.O. Box 2L7999, 2021 N. Western Ave., Los Angeles, CA 90027. 213/856-7743.

Chicago Resource Center. Deadline: Sept. 30. Funds gay and lesbian organizations and programs, including media projects that provide direct services, address issues of violence

against lesbians and gays or issues of civil and legal rights or engage in public education on lesbian and gay issues. For more information: Chicago Resource Center, 53 W. Jackson Blvd., Suite 315, Chicago, IL 60604. 312/461-9333.

East Bay Video Festival. Deadline: Sept. 30. Entrants must reside in Alameda or Contra Costa counties; attend a school, college or university in those counties; or be a member of the East Bay Media Center. Categories: features, young producers, ethnographic, experimental and others. All formats accepted but entries must be submitted in Super VHS or VHS. Entry fee: \$25. The festival will be in October. For more information: East Bay Media Center, 2054 University Ave., #203, Berkeley, CA 94704. 510/843-3699.

Video Shorts 12. Deadline: Feb. 1, 1993. A competition of short non-commercial video art works (six-minute maximum). Entry fee: \$15 per entry and \$7 for each additional entry on the same cassette. Maximum of three entries per person. Formats: 3/4", SP, 8mm and hi-8, and VHS. For more information: Video Shorts, P.O. Box 20369, Seattle, WA 98102. 206/325-8449.

American Film & Video Festival. Deadline: Nov. 2. Early bird discount for works received before Oct. 2. Seeks entries produced and/or released between Jan. 1, 1991 and Dec. 30, 1992. Formats: 16mm or 1/2" VHS NTSC videotape or laserdisc interactive video. Categories include documentaries, business and industry, curriculum, student. Festival will be May 26-30, 1993. For more information: American Film & Video Association, 8050 Milwaukee Ave., P.O. Box 48659, Niles, IL 60648.

f e s t i v a l s

AFI/Los Angeles International Film Festival.

June 18-July 2. Screens more than 200 films from more than 40 countries. AFI Fest will include tributes and retrospectives, world, U.S. and local premieres, panel discussions and guest appearances by filmmakers. Tributes to Francois Truffaut, Mike Leigh and Satyajit Ray. Also a tribute to Armenian cinema. For more information: The American Film Institute, 2021 North Western Ave., Los Angeles, CA 90027. 213/856-7707.

Los Angeles International Gay & Lesbian Film/Video Festival.

July 9-19. Films and videos by or on gay men and lesbians. A wide range of styles and topics. For more information: Gay & Lesbian Media Coalition, 8228 Sunset Blvd., Suite 308, Los Angeles, CA 90046.

Slice of Life Film Festival. July 10-11, Penn State University, Lemont, Penn. Features documentary films and videos depicting special moments of everyday life. For more information: Slice of Life Film and Video Showcase, Documentary Resource Center, 106 Boalsburg Rd., Box 909, Lemont, PA 16851. 814/234-7886. FAX: 814/234-0939.

Great Plains Film Festival. July 23-Aug. 2, Lincoln, Neb. A showcase for video artists who live in Arkansas, Colorado, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, South Dakota, Oklahoma, Texas and Wyoming. Special emphasis on works which encourage the understanding of our diverse ethnic heritage and the talents and creations of the newly emerging Native American film and video artists. For more information: The Great Plains Film Festival, Mary Riepma Ross Film Theater, University of Nebraska-Lin-

coln, Lincoln, NE 68588-0302. 402/472-5353.

Chicago International Children's Film Festival. Oct. 9-18. Sponsored by Facets Multimedia. Outstanding entertainment films, tapes and TV programs for children with high technical/aesthetic merit, and content which speaks to culturally diverse audiences, which is humanistic, non-exploitative and non-violent. For more information: Facets Multimedia, 1517 W. Fullerton Ave., Chicago, IL 60614. 312/281-9075. FAX: 312/929-5437.

Margaret Mead Film Festival. Sept. 29-Oct. 4, New York. Anthropological and ethnographic film programs on family, cultural change, ritual, including work on real people in real situations in US society or cultures throughout the world. For more information: Margaret Mead Film Festival, American Museum of Natural History, Dept. of Education, Central Park West at 79th St., New York, NY 10024. 212/769-5305. FAX: 212/769-5329.

PhilaFilm/Philadelphia International Film Festival. July 22-25. Features all genres with seminars on financing and screenwriting. For more information: Philadelphia International Film Festival, 121 N. Broad St., #618, Philadelphia, PA 19107. 215/977-2831. FAX: 215/977-2856.

Venice International Film Festival. August. Venice, Italy. World's longest running festival and one of the most prestigious. For more information: La Biennale di Venezia, Mostra Internazionale d'Arte Cinematografica, Settore Cinema e Spettacolo Televisivo, Ca Giustinian, 1364A San Marco, 30124 Venice, Italy. 520-0311 or 520/0228.

Visions of US. September, Los Angeles, California. Non-professional videomakers, sponsored by Sony and the American Film Institute. Works express visions of the world in

fiction, non-fiction, experimental, music video categories. For more information: Visions of US, P.O. Box 200, Hollywood, CA 90078. 213/856-7743. FAX: 213/467-4578.

Toronto International Film Festival. Sept. 10-19. Shows films not previously screened commercially in Canada and completed after Sept. 1, 1991. The non-competitive fest selects shorts under 40 minutes from Canada only. Outstanding American independent documentaries and avant-garde films over 70 minutes. For more information: Festival of Festivals, 70 Carlton St., Toronto, Ontario M5B 1L7, Canada. 416/967-7371. FAX: 416/967-9477.

Columbus International Film and Video Festival. Oct. 10-22. For more information: 5701 N. High St., Suite # 204, Worthington, OH 43085. 614/841-1666.

National Council on Family Relations Video Festival. Nov. 7-9, Clarion Plaza Hotel, Orlando, Fla. A market for videos used in classroom instruction. For more information: National Council on Family Relations, 3989 Central Ave., NE, Suite 550, Minneapolis, MN 55421. 612/781-9331. FAX: 612/781-9348.

Festival du Cinema Du Ouagadougou (Fespaco). Feb. 20-27, 1993. Upper Volta. Presents works of African and African Diaspora filmmakers. For more information: Jackie Tshaka, The National Black Programming Consortium, 929 Harrison Ave., Suite 101, Columbus, OH 43215. 614/299-5355.

International Documentary Congress. Oct. 21 to 23, Los Angeles. The International Documentary Association and the Academy of Motion Picture Arts and Sciences are presenting the Congress. Features general sessions and seminars on the following: how to find funding for documentaries in the U.S. and global markets; distribution and marketing of

documentaries; new aesthetics; ethical standards; documentaries as tools for social change; censorship; preservation of documentary film and video tape; how to survive and thrive as a documentary filmmaker; and new imaging technologies. There will be an evening survey of recent documentary films from around the world and afternoon field trips to various L.A. film and post-production facilities. For more information: International Documentary Congress, c/o Academy of Motion Picture Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills, CA 90211. 818/244-7263. FAX: 818/244-7277.

screenings

The following list includes openings, upcoming and recent screenings.

Mara Alper's experimental narrative video, "Silent Echoes," was broadcast on the PBS/WNET series "Independent Focus" in October. It will air nationally in July on the Learning Channel series "The Independents." The video has also been shown extensively in Europe.

The Film Center at the Art Institute of Chicago screened German filmmaker **Helga Reidemeister's** "Splendor of Happiness."

Kapra Fleming's video, "Intimacy: Growing Up Female in America," and her documentary, "Full Suit," about tattoos, premiered at Chicago Filmmakers in October.

"The Germans Are Coming," a documentary by **Phyllis Berg-Pigorsch**, Madison, Wis., was aired in November in Madison, Green Bay, La Crosse, Wausau, Park Falls and Milwaukee, Wis.

Maria Novaro's "Danzon" was shown at Mexicanos '91, a show-

case of contemporary Mexican film at the Los Angeles County Museum of Art in November.

"Idiot Box Savant," a survey of innovative public access television produced in the US and broadcast by Deep Dish TV was screened in Milwaukee, Wis., in November. **Erin O'Meara** is one of the producers. For more information: Great Lakes Film and Video, 414/229-6971.

Cathy Cook's "The Match That Started My Fire," about female sexuality, was shown by the Independent Feature Project North in Minneapolis, the Film Forum in Los Angeles, Filmmakers in Chicago, New City Theater in Seattle, San Francisco Cinematheque, the Toronto Gay and Lesbian Film Festival, Seattle International Women's Film Festival, Women in the Director's Chair Film and Video Festival, and to a sell-out crowd at the Avalon Theater in Milwaukee, Wis. Distributor: Cathy Cook, 805 S. 5th St., #312, Milwaukee, Wis. 53204. 414/645-2666.

Leah Gilliam's "Pre-tend," an experimental investigation of black identity, and **Shikha Jhingan's** "Once This Land Was Ours," a documentary about the feminization of poverty in rural India, premiered at the University of Wisconsin — Milwaukee in December. For more information: UWM Film Department, Mitchell Hall, 3203 N. Downer Ave., Milwaukee, WI 53211. 414/229-6015.

"In the White Man's Image" by **Christine Lesiak**, was on PBS' "The American Experience" in February. The documentary features interviews with native Americans, historians, and writers; historical drawings and before-and-after photographs of school children as it explores the ways white culture was forced on Indians. **Judy Crichton** is the executive producer of the series. For more information: Michael Shepley, 250 W. 57th St., Suite 1905,

New York, NY 10107. 212/582-5521. FAX: 212/586-9870

"Condition Critical: The American Health Care Forum," a forum taped live with a studio audience representing the voting public, aired in April. Video mini-documentary sequences describe the current health care system and examine various proposals for change. The goal is to help voters make sense of what presidential candidates say (or fail to say) about health care in America, which has emerged as one of the central issues of the 1992 presidential campaign. **Anne Speakman** was the project director. For more information: WGBH Boston, 125 Western Ave., Boston, MA, 02134. 617/492-2777. FAX: 617/787-5781.

"Return Trips," a documentary about the rise and fall of Jewish identity in America, as seen through the eyes of two women — **Mimi Rosenbush and Beverly Siegel** — was screened at Freedom Hall in Park Forest, IL.

Renata Simone is the executive producer of "The Health Quarterly" broadcast on PBS, which provides a forum for examining the political, social and personal impact of changes in health care in the US. Simone also produced the segment "The AIDS Report," a portrait of an 8-year-old girl in New York City who offers strength and courage to her father in his physical and emotional struggle with AIDS. For more information: The Health Quarterly, WGBH, 125 Western Ave., Boston, MA 02134. 617/492-2777. FAX: 617/876-4930.

Filmmaker **Su Friedrich** attended a screening of her works "First Comes Love" and "Sink or Swim" at the University of Wisconsin — Milwaukee in April. The screening was sponsored by Great Lakes Film and Video.

The Film in the Cities' Regional Film/Video Grant Recipient Showcase included **Chris Craton's** "Ghosts along the Freeway," **Jamilah Din's** "Equivocal" and **Maryfrances Evans' "At Arm's Length."**

Claudia Looze's "Paulette" aired on Channel 10 in Milwaukee in May. The piece, a collaborative effort between Looze and Anthony Wood, tells the story of a six-year-old boy vacationing with his family at a northern Wisconsin campground in 1966 and is built around flashbacks and imaginings about the disappearance of a mentally disabled girl. For more information: Claudia Looze, 2761 S. Quincy Ave., Milwaukee, WI 53207-2141. 414/483-5563.

"Storme — The Lady of the Jewel Box" by **Michelle Parkerson** and "Cycles" by **Zeinabu Irene Davis** were screened at Filmmakers in Chicago in May. The program was presented by Women in the Director's Chair.

The Center for New Television in Chicago and the Retirement Research Foundation presented winners of the National Media Owl Award in May. Among the works shown were "Grace" by **Susan Hadary Cohen** and William Whiteford and "Thank You and Goodnight!" by **Jan Oxenberg**.

Women in the Director's Chair and the Randolph Street Gallery screened new works by lesbian media artists in May. The two-day program included **Cecilia Dougherty's** "Coal Miner's Granddaughter," an experimental narrative about the youngest daughter in a working-class family in Lancaster, PA. The film is shot primarily on a Fisher Price toy video camera. Another segment, "Who's Zooming Who? Lesbians on Tape," featured such experimental works as **Pamela Jennings' "The Silence That Allows," Rose Troche's "Let's Go Back to my Apartment and Have Some Sex," "Gabriella, Why**

So Angry" and **"Ely and Max."**

Dougherty, a San Francisco-based media artist; **Troche**, a Chicago-based Puerto Rican media artist; **Jennings**, an African-American video artist from Brooklyn; and Chicago filmmakers **Natalie Hutchison** and **Mary Morten** were present at the program.

Hutchinson and **Morten** screened their work-in-progress, "Images of African-American Lesbians," an NIA project. For more information: Women in the Director's Chair, 3435 N. Sheffield Ave., Chicago, IL 60657. 212/281-4988.

Experimental video works by Latin American artists were screened at the Center for New Television in Chicago in June. Works included: "The Idea We Live In (La Idea que Habitamos)" by **Pilar Rodriguez**, Santa Fe, NM; "Mujeria, the Olmeca Rap" by **Osha Hidalgo**, Oakland, Calif.; and "Replies in the Night" by **Sandra P. Hahn**, N. Whittier, Calif.

Margot Starr Kernan's "Cold Stories," an experimental narrative video about incest, will be aired on "The Independents," an award-winning primetime series, in July. Kernan mixes acting sequences with computer graphics, still images and old footage of a 1930s Antarctica expedition.

For more information: Starry Night Video, 2901 Boston St., #501, Baltimore, MD 21224. 301/563-2734.

publications

Art on Screen.

Newsletter about film and video on the visual arts. Directed to professionals in the fields of art, education and media. Published three times a year beginning with Spring, 1992. It is the first periodical to focus exclusively on the intersecting fields of media and the arts. For more information: Susan Delson, Program for Art on Film,

980 Madison Ave., New York, NY 10021. 212-988-4876. FAX: 212/628-8963.

Chicago Filmletter.

Monthly newsletter listing film related jobs, opportunities and what's in production in the area. Subscriptions, \$18.95, \$14.95 for students or senior citizens. For more information: Chicago Filmletter Inc., PO Box 912, Glenview, IL 60025-0912. 708/729-2623.

Genders.

A quarterly journal seeking articles concerned with theories of gender and sexuality in art, literature, history, music, photography, TV and film. The editors are looking for critiques in the following areas: psychoanalytic theory; nationality, sexuality and race; gay and lesbian theory; sexuality and violence in postmodernism; multicultural theory; sexual abuse; films directed by women; documentaries; photography. To obtain a copy of the guidelines for contributors, call 303/492-2853 or write: Ann Kibbey, University of Colorado, Campus Box 226, Boulder, CO 80309.

The Squealer!

Published quarterly by the Buffalo Media Resources Inc. Independent film and video news from the region. Emphasis on cable access. Subscriptions, \$10. For more information: Squeaky Wheel, PO Box 251, Ellicott Square Station, Buffalo, NY 14205-0251.

Take One.

Newsletter for members of The National Black Programming Consortium. Lists news items, calendar, awards, honors, grants, festivals. Membership, \$35, \$20 for students and senior citizens. For more information: NBPC, 929 Harrison Ave., Suite 104, Columbus, Ohio 43215.

Northwest Screen-

writer. A monthly newsletter intended to unite, support and strengthen Northwest writers with interest in the film industry. Subscription, \$15. For more information: Northwest Screenwriter, PO

Box 64368, Tacoma, WA 98464-4368.

Florida Blue Sheet.

Bi-monthly newsletter about film productions in Florida. Subscription, \$31/year. For more information: The Florida Blue Sheet, 7238 Hiawasse Oak Dr., Orlando, FL 32818-8360.

books

The work of Doris Chase, a pioneer in the field of video art, is the subject of a book and video cassette, both entitled **"Doris Chase, Artist in Motion: From Painting and Sculpture to Video Art."** The dual-format profile is both a celebration of a distinguished artist and a historical summary of the development of video art, from McLuhanism of the late 1960s to the present. It traces Chase's artistic evolution from painting and sculpture to an artistic genre known as videodance and, more recently, to the use of video as a highly personal portrait medium for drama. For more information: University of Washington Press, P.O. Box 50096, Seattle, WA 98145-5096, or 4045 Brooklyn Ave. NE, Seattle, WA 98105. 206/543-4050/ FAX: 206/543-3932.

"Arab and African Filmmaking" by **Lizbeth Malkmus** and **Roy Armes** is an exploration of the history of Arab and African cinema and considers formal issues of narration and representation. They present a detailed discussion of specific films and filmmakers and the diversity of films now distributed in the West. Available in cloth, \$55.95, and paper, \$20. For more information: Humanities Press International, 165 First Ave, Atlantic Highlands, NJ 07716. 908/872-1441. FAX: 908-872-0717.

The cost of each classified advertisement is \$15 per issue for 25 words or less. Each additional word is 50 cents. Send typed copy only. Submit exact copy. Payment must be made in advance with each entry. Send to: Angles, PO Box 11916, Milwaukee, WI 53211.

LOOKING FOR A GOOD DISTRIBUTOR?: Leading film/video distributor seeks acquisitions of documentary and narrative programs for non-theatrical, educational, TV and home video markets. Send descriptive information and/or a VHS cassette to The Cin-

ema Guild, 1697 Broadway, New York, NY 10019. 212/246-5522. Fax: 212/246-5525.

DISTRIBUTOR SEEKS NEW VIDEO PROGRAMS FOR EDUCATIONAL MARKETS. Educational Productions distributes video training programs in early childhood education, special education and parent education to markets throughout the US, Canada, Australia and New Zealand. Contact: Linda Freedman, Educational Productions, 7412 SW Beaverton Hillsdale Highway, Portland, OR 97225. 800/950-4949.

ANGLES is a quarterly newsletter devoted to bringing readers news and information of women working in film and video at all levels of production. Our subscribers include filmmakers, video artists, technicians, cinematographers, programmers, distributors, libraries, university film departments and film organizations. If you would like to reach this audience, consider the following:

ANGLES DISPLAY ADVERTISING RATES

Full page: \$250

Half page: \$150

Quarter page: \$85

Eighth page: \$50

Business cards: \$20

All copy must be camera ready and payments made in advance with each entry. Angles offers a 10% discount for four consecutive insertions. For more information: Elfrieda Abbe, Angles, PO Box 11916, Milwaukee, WI 53211. 414/963-8951.

Good vibrations

Continued from page 11

that acknowledge and celebrate the diversity of female sexuality. This list is by no means comprehensive. We know there's a lot of work out there on the subject and we'd love to hear from readers about it. In the meantime, here are some works worth seeking out at festivals, film centers, distributors or your local video store.

●Perhaps more than any other writer, Audre Lorde has broadened and deepened the meaning of erotic as it concerns women. In her essay "Uses of the Erotica," she wrote: "When I speak of the erotic, then, I speak of it as an assertion of the life-force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives." Lorde, who has inspired many artists to express "a resource within each of us that lies in a deeply female and spiritual plane," is the subject of a documentary work-in-progress, "The Audre Lorde Project," by Michelle Parkerson and Ada Griffin. For more information: Third World Newsreel, 335 W. 38th St., 5th Floor, New York, NY 10018. 212/947-9277. FAX: 212/594-6417.

●Women in their 70s are the subject of Cynthia Scott's "Strangers in Good Company." A group of women are stranded when their tour bus breaks down and spend a few days in a deserted farmhouse. The viewer shares many intimate moments with the women, including a candid and hearty conversation about desire. For more information: National Film Board of Canada, 3155 Cote de Liesse, Ville Saint-Laurent, Montreal, Quebec, Canada H4W 2N4. 514/496-1640. FAX: 514/496-1895.

●In "Rambling Rose," Laura Dern portrays a free-spirited, sexually uninhibited young woman who causes havoc in a small Southern town. When the town doctor suggests she should have a hysterectomy — a sort of cure/punishment — her employer, portrayed by Diane Ladd, eloquently comes to her defense and gives an unforgettable, moving argument for women's sexual lib-

eration. For more information: Alliance Releasing, 920 Yonge St., Suite 400, Toronto, Ontario, Canada M4W 3C7. 416/967-1174.

●Camille Billops interviews women and their younger partners in "Older Women and Love." You won't find stereotypes among these unconventional women. The documentary is an unapologetic look at their relationships, the problems they encounter and the fulfillment they find. For more information: Women Make Movies, 225 Lafayette St., Suite 206, New York, NY 10012. 212/925-0606. FAX: 212/925-2052.

Other films from Women Makes Movies:

●"A Powerful Thang" by Zeinabu irene Davis is about an African-American man and woman who are friends about to become lovers. In her humorous feature, Davis makes some serious points about the responsibility of intimacy and practicing safe sex.

●Cheryl Dunye's witty experimental film, "She Don't Fade," examines the sexuality of a black lesbian as she searches for an ideal lover.

●Ellen Spiro's "DiAna's Hair Ego: AIDS Info Up Front" chronicles two women's efforts to educate people in the black community of Columbus, S.C., about AIDS. DiAna and Bambi Sumpter hand out condoms and talk sex in DiAna's beauty shop. In her shop condoms are displayed as prominently as curlers.

●In "It Wasn't Love" Sadie Benning tells of a wild road adventure. She has a dry wit and artistic vision. Ellen Spiro called Benning's videos "a series of deeply personal, artistically deft and politically charged works...the traumas and ecstasy of adolescent dykedom are left bare on the screen with outrageous honesty, immediacy and wit."

ang/les

WOMEN WORKING IN FILM & VIDEO
P.O. Box 11916 Milwaukee, WI 53211

**Scanned from the collections of the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

**MEDIA
HISTORY**
DIGITAL LIBRARY



www.mediahistoryproject.org